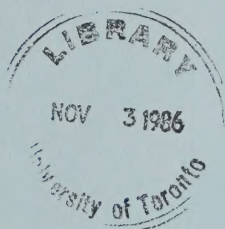


CAI  
BC  
-1986  
ISI

# Introducing CBC's 50th Anniversary



## A RESOURCE KIT

Foreword: Pierre Juneau, President

- Women and the CBC: 50 Years on Air (Poster)
- Seeing Things . . . Canadian (Brochure)
- Your CBC (Brochure)
- Network Photos
- ✱ • CBC Anniversary Stamp (First Day Cover and Brochure)
- The Historical Record
- Former Chief Executive Officers
- Programming Activities
- Behind the Scenes
- CBC in the Community
- Selected Bibliography



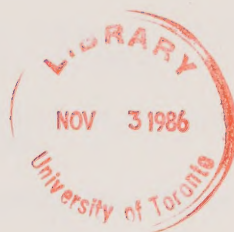
Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986



CAI  
BC  
-1986  
ISI

# Selected Bibliography



- Reports of Broadcasting Commissions and Committees
- CBC Briefs and Position Papers
- Archival Material
- Analysis
- Memoirs, Biography and Popular History





Digitized by the Internet Archive  
in 2022 with funding from  
University of Toronto

<https://archive.org/details/31761115506453>





## SELECTED BIBLIOGRAPHY

### Reports of Broadcasting Commissions and Committees

Report of the Royal Commission on Radio Broadcasting (Aird Report). King's Printer, Ottawa, 1929.

Report of the Royal Commission on National Development in the Arts, Letters and Sciences (Massey Report). King's Printer, Ottawa, 1951.

Report of the Royal Commission on Broadcasting (Fowler Report). Queen's Printer, Ottawa, 1957.

Report of the Committee on Broadcasting (Fowler 2). Queen's Printer, Ottawa, 1965.

White Paper on Broadcasting. Queen's Printer, Ottawa, 1966.

Report of the Special Senate Committee on Mass Media (The Davey Report). Queen's Printer, Ottawa, 1970.

Report of the Consultative Committee on the Implications of Telecommunications for Canadian Sovereignty (Clyne Report). Department of Communications, Ottawa, 1979.

Report of the Federal Cultural Policy Review Committee (Applebaum-Hébert Report). Department of Communications, Ottawa, 1982.

Report of the Federal-Provincial Committee on the Future of French-Language Television, Ottawa/Quebec, 1985.

### CBC Briefs and Position Papers

CBC. Touchstone for the CBC. Ottawa, 1977.

CBC. The CBC - A Perspective, Vols. 1-3. Submission to the CRTC in Support of Applications for Renewal of Network Licences. May 1978.

CBC. The Strategy of the CBC. Ottawa, 1983.

CBC. Let's Do It! A Vision of Canadian Broadcasting proposed to the Federal Task Force on Broadcasting Policy. December 1985.



## BIBLIOGRAPHY...

### Archival Material

Guide to CBC Sources at the Public Archives of Canada. National Film, Television and Sound Archives, 1986

Inventory of Interviews Pertaining to the History of the CBC. (Inventory held at National Film, Television and Sound Archives, PAC.) Prepared by CBC Oral History Project, June 1985.

CBC Radio Drama Project Bibliography 1936 -. Concordia University, 1984.

CBC TV Drama Scripts Bibliography. York University, 1984.

Alan B. Plaunt Papers. Special Collection Section, University of British Columbia Library, Vancouver, B.C.

Recherches québécoises sur la télévision, Laval, Ed. Coopératives Saint-Martin, 1980.

Les télévisions francophones, étude comparée France, Belgique, Québec. Bruxelles, 1980.

Vingt-cinq ans de dramatiques à la télévision de Radio-Canada, 1952-1977, Montréal, 1978.

Répertoire des dramatiques québécoises à la télévision, 1952-1977. Fides, Montréal, 1977.

La radio dans les années 80; colloque international organisé par la Société Radio-Canada en collaboration avec l'Union Européenne de radiodiffusion, Ottawa, 1976.

La radiodiffusion au Canada depuis ses origines jusqu'à nos jours, Institut canadien d'éducation des adultes, Montréal, 1964.

### Analysis

AUDLEY, Paul. Canada's Cultural Industries: Broadcasting, Publishing, Records and Film. Toronto: James Lorimer Publishers, 1983.

BABE, Robert E., Structure, performance et réglementation de la télédiffusion canadienne, Ottawa, Conseil économique du Canada, 1979.

CARON, André, Les frontières culturelles de l'imagerie télévisuelle: une analyse de la télévision d'expression anglaise et française, Toronto, 1976.



BIBLIOGRAPHY...

DESAULNIERS, Jean-Pierre, La télévision en vrac: essai sur le triste spectacle, Saint-Martin, Montréal, 1982.

ELLIS, David. Evolution of the Canadian Broadcasting System: Objectives and Realities, 1928-1968. Ottawa: Department of Communications.

HALLMAN, Eugene S. and H. HINDLEY. Broadcasting in Canada. London: Routledge and Kegan Paul, 1977.

HARDIN, Herschel. Closed Circuits: The Sellout of Canadian Television. Vancouver: Douglas and McIntyre, 1985.

HINDLEY, Patricia. The Tangled Net. Vancouver: J.J. Douglas, Ltd., 1977.

JAMIESON, Don. The Troubled Air. Fredericton: Brunswick Press, 1966.

JASMIN, Claude, Feu sur la télévision, Montréal, Léméac, 1977.

LAFRANCE, Jean-Paul, La télévision: un média en crise, Montréal, Québec/Amérique, 1982.

LAMBERT, R.S. Mass Media in Canada. Toronto: University of Toronto Press, 1963.

LAMBERT, R.S. School Broadcasting in Canada. Toronto: University of Toronto Press, 1963.

LEGRIS, Renée, Propagande de guerre et nationalismes dans le radio-feuilleton (1939-1955), Montréal, Fides, 1981.

PEERS, Frank W. The Politics of Canadian Broadcasting, 1920-1951. Toronto: University of Toronto Press, 1969.

PEERS, Frank W. The Public Eye: Television and the Politics of Canadian Broadcasting 1952-1968. Toronto: University of Toronto Press, 1979.

RAINSBERRY, F.B. History of Children's Television in English Canada, 1952-1983. Canada Council, 1983.

SHEA, Albert A. Broadcasting the Canadian Way. Montreal: Harvest House, 1963.

SIEGAL, Arthur. Politics and the Media in Canada. Toronto: McGraw-Hill Ryerson Limited, 1983.



BIBLIOGRAPHY...

SMYTHE, Dallas W. Dependency Road: Communications, Capitalism, Consciousness, and Canada. Norwood, New Jersey: Ablex Publishing Corporation, 1981.

TWOMEY, John E. Canadian Broadcasting History Resources in English. Toronto: Ryerson Polytechnical Institute, Canadian Broadcasting History Research Project, 1978.

WEIR, Austin E. The Struggle for National Broadcasting in Canada. Toronto: McClelland and Stewart Limited, 1965.

Memoirs, Biography and Popular History

ALLAN, Andrew. A Self-Portrait. Toronto: Macmillan of Canada, 1974.

BARRIS, Alex. Front Page Challenge: the 25th anniversary. CBC Merchandising, 1981.

BOYLE, Harry J. Mostly in Clover. Toronto/New York: Holt, Rinehart and Winston, 1973.

CHARLESWORTH, Hector. I'm Telling You. Toronto: Macmillan, 1937.

FERGUSON, Max. And Now, Here's Max. Toronto: McGraw-Hill, 1967.

FRUM, Barbara. As It Happened. Toronto: McClelland and Stewart 1976.

GUÉRARD, Fernand et PÉTEL, Pierre, Deux "pionniers" bavardent, Montréal, Fides, 1977.

GRANNAN, Mary. Just Mary. Toronto: Thomas Allen, 1946.

GZOWSKI, Peter. Peter Gzowski's Book About This Country in the Morning. Edmonton: Hurtig. 1974.

GZOWSKI, Peter. The Morningside Papers. Toronto: McClelland and Stewart, 1985.

LAMARSH, Judy. Memoirs of a Bird in a Gilded Cage. Toronto: McClelland and Stewart, 1968.

MCNEIL, Bill and WOLFE, Morris. Signing On: the Birth of Radio Canada. Toronto: Doubleday Canada Ltd., 1982.

NASH, Knowlton. History on the Run: The Trenchcoat Memoirs of a Foreign Correspondent. Toronto, McClelland and Stewart, 1984.

BIBLIOGRAPHY...

NOLAN, Michael. Foundation: Alan Plaunt and the Early Days of CBC Radio. CBC Enterprises, 1986.

POWLEY, A.E. Broadcast From the Front: Canadian Radio Overseas the Second World War. Toronto: Hakkert, 1975.

PROULX, Gilles, La radio d'hier à aujourd'hui, Montréal, Libre Expression, 1986.

PROULX, Gilles, La télévision du mépris, Montréal, Editions Point de Mire, 1975.

RICHARD, Pierre, Vingt-cinq ans de télévision au Québec, Québecor, Montréal, 1986.

ROUX, Jean-Louis, En grève: Radio-Canada, 1959, Montréal, 1964.

STEWART, Sandy. A Pictorial History of Radio in Canada. Toronto: Gage Publishing, 1975.

STEWART, Sandy. From Coast to Coast - A Personal History of Radio in Canada. CBC Enterprises, 1985.

STURSBURG, Peter. Mister Broadcasting: The Ernie Bushnell Story Toronto: Peter Martin Assoc. Ltd., 1971.

TROYER, Warner: The Sound and the Fury: an Anecdotal History of Canadian Broadcasting. Toronto: John Wiley and Sons, 1980.

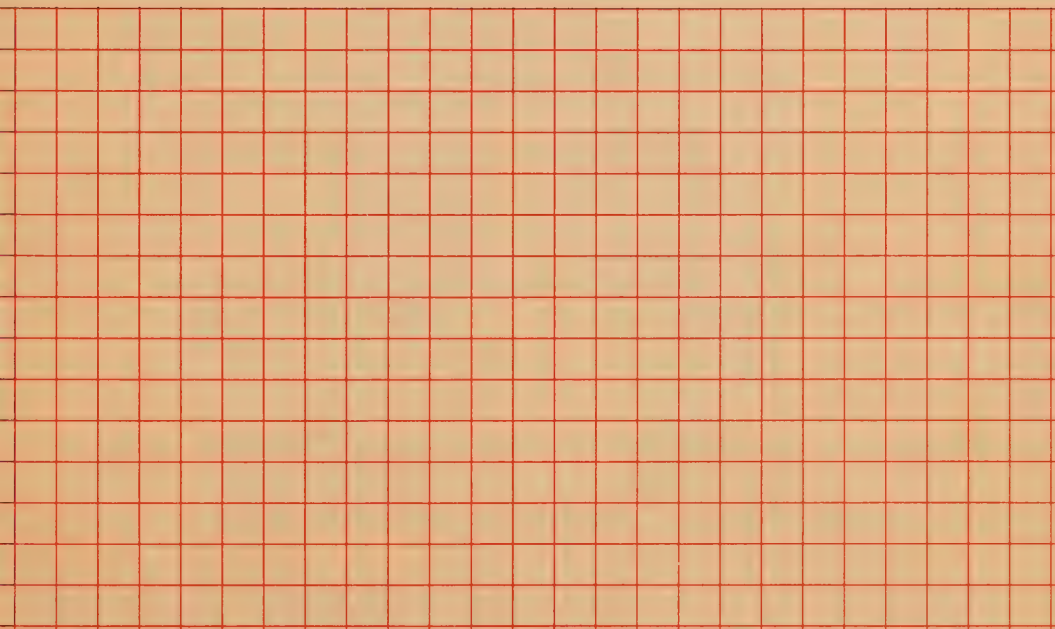
VIEN, Rossel, Radio française dans l'ouest, Hurtubise HMH, 1977.

August 1986



CAI  
BC  
-1986  
ISI

# Financial Overview



# A Day in the Life of Mr. Brown

Some Canadians argue that the CBC is a costly operation which Canada can ill afford in these times of large federal deficits and high unemployment. It's not a bargain they say, but a burden on every taxpayer of this country. Is this really so?

To find out, let's follow Mr. Brown, a father of two, on a normal working day.

Early in the morning, Mr. Brown rushes off to catch a bus (90¢) to his job in a downtown office tower. Before starting the day's work, he buys his morning paper (35¢). Twelve o'clock rolls around and he goes downstairs to the cafeteria for the daily lunch special (\$3.25). En route to his desk, he buys a pack of cigarettes (\$2.75) and mails two letters (68¢). Later in the afternoon he takes a break from his desk and buys himself a coffee and danish (\$1.15).

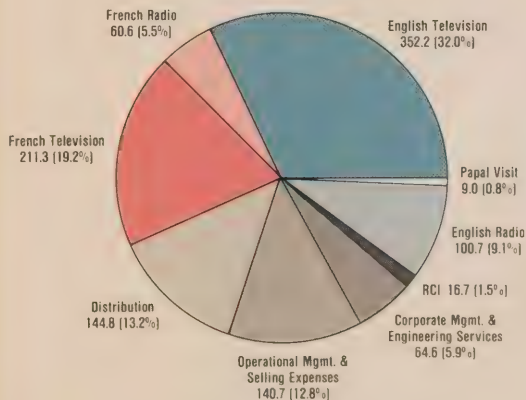
After a good day's work, Mr. Brown hops a bus home (90¢). He drops by the cornerstore to purchase a litre of milk (95¢) and a dozen eggs (\$1.29). He then visits a nearby beer store and picks up a six-pack (\$5.00). Home at last, Mr. Brown and his family tune in to AS IT HAPPENS while they have dinner. After helping his daughter with her homework, he settles in front of the TV. He watches THE NATURE OF THINGS with his wife and son, listens to CBC stereo and later catches THE NATIONAL and THE JOURNAL before retiring to bed.

Mr. Brown's out-of-pocket expenses totalled \$17.22. These expenses are not unusual at all. Consider them against what he and his family can receive from the CBC for just 24¢ a day. For only 24¢ a day,

## Financial Overview: CBC Operating Expenses

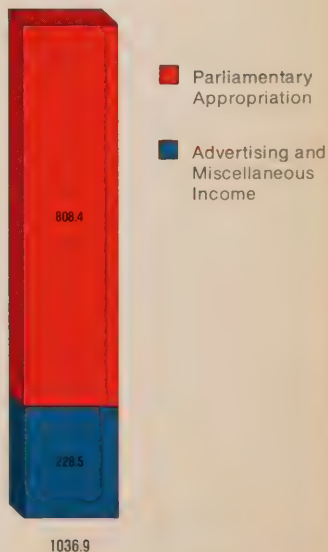
(1984-85)

Millions \$



## Operating Funds

Millions \$





the Brown household can watch CBC TV and listen to CBC radio, mono and stereo, year-round. They can enjoy quality Canadian drama and variety shows, cheer their favourite professional sports team, keep abreast of local, regional and world events through acclaimed news and current affairs programs, follow all important first ministers' conferences, political conventions and federal and provincial elections and listen to the latest in rock and classical music. So can millions of Canadians. Like the Browns, they can also benefit from other CBC services such as regional programming, the House of Commons Parliamentary network, Northern Service, closed captioning and Radio Canada International. All that for 24¢ a day, which is the amount of each Canadian

household's share of the tax money voted to the CBC by Parliament.

Any better deal around?



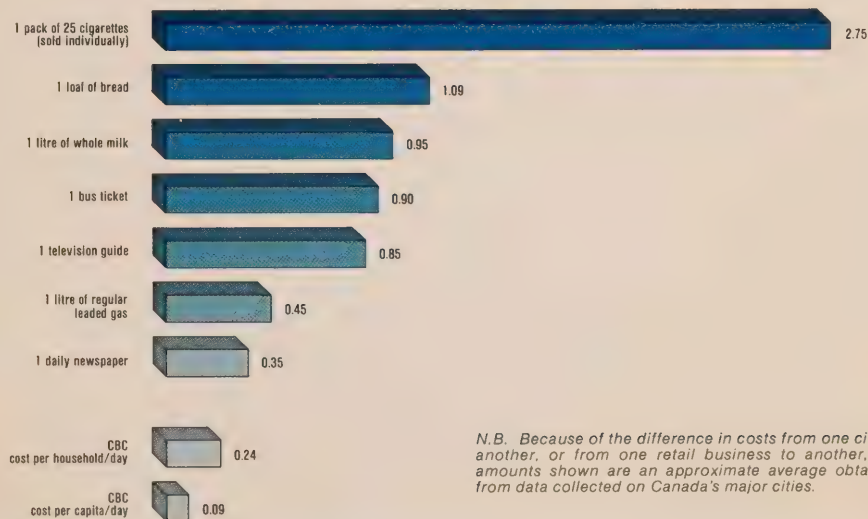
Canadian  
Broadcasting  
Corporation

Société  
Radio-  
Canada

## Cost of CBC Services\* per Capita and per Household, Compared with the Cost of Certain Goods and Services

(National Estimates for May 1985)

(In Dollars)

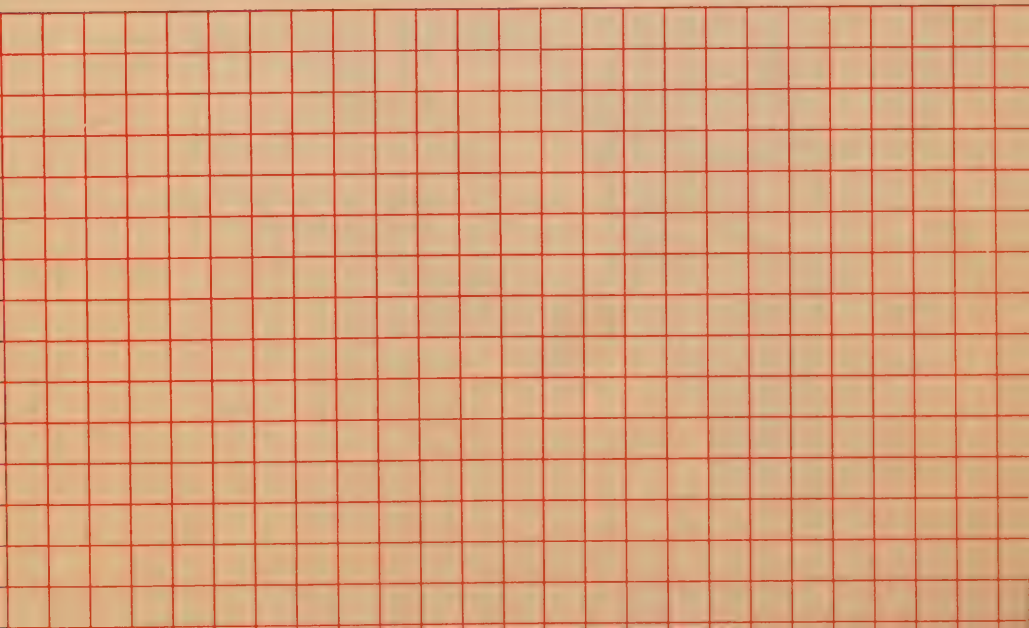


*N.B. Because of the difference in costs from one city to another, or from one retail business to another, the amounts shown are an approximate average obtained from data collected on Canada's major cities.*

\*Based on Parliamentary operating appropriation



# Aperçu financier

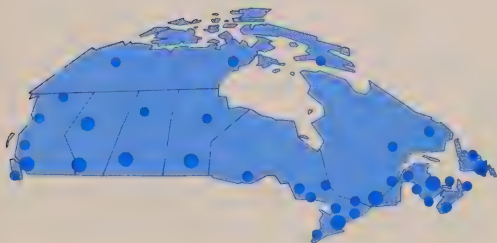


1936-1986 : FIFTY YEARS OF SERVICE TO CANADA

CAI  
BC  
-1986  
ISI

## YOUR CBC

Thirty-one television stations, 68 radio stations, 48 affiliates, 85,000 km of microwave, 1,500 rebroadcasters, 9 satellite channels... It is by means of this extensive distribution network, spanning 6 time zones, that each day at least 10 million Canadians tune in to CBC radio and television.



Canadian Broadcasting Corporation  
Société Radio-Canada

Every year, the CBC carries over 156,000 hours of programming, in English or French, broadcasting from 76 TV or radio production centres. Some 99% of the Canadian population has access to CBC television and mono radio, and approximately 75% to CBC stereo.

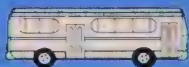
These impressive facts are the facts of the CBC — your national public broadcasting service. The service costs you only 9¢ a day, which is far less than the price of other services which you probably use regularly, such as a newspaper (35¢) or a bus ticket (\$1).



9¢



35¢



\$1

And what does 9¢ a day buy? (This is each Canadian's share of the \$850 million or so voted by Parliament for the CBC's annual operations.)



### **English Television Network**

- 18 CBC stations
- 26 private affiliates
- 4,800 hours of broadcasting a year.

### **French Television Network**

- 13 CBC stations
- 5 private affiliates
- 5,700 hours of broadcasting a year.

### **English Radio Network**

- 31 CBC stations
- 10 private affiliates
- 5,000 hours of broadcasting a year.

### **French Radio Network**

- 15 CBC stations
- 7 private affiliates
- 5,300 hours of broadcasting a year.

### **English Stereo Network**

- 16 CBC stations
- 8,700 hours of broadcasting a year (24-hour service).

### **French Stereo Network**

- 6 CBC stations
- 8,700 hours of broadcasting a year (24-hour service).

### **English Regional Television**

- 18 production centres
- 22,000 hours of broadcasting a year.

## **French Regional Television**

- 12 production centres
- 3,400 hours of broadcasting a year.

## **English Regional Radio**

- 31 production centres
- 63,000 hours of broadcasting a year.

## **French Regional Radio**

- 15 production centres
- 30,000 hours of broadcasting a year.

## **Northern Service**

- 7 radio production centres
- 3 television production centres
- Broadcasting in English, French and 8 native languages.

## **Parliamentary Channel**

- TV coverage of House of Commons proceedings delivered by satellite to all Canadian cable companies.

## **Radio Canada International**

- Shortwave broadcasts in 12 languages to countries around the world
- 180 hours of programming a week for an audience of over 12 million.

## **Your Local Station**

## The CBC is also

- 78% Canadian programming in prime-time television (7 to 11 p.m.) — more than any other Canadian network.
- 43 local early morning programs (6 to 9) in English or French, reaching more than 2 million Canadians a week.
- Over 35,000 artists hired each year.
- MORNINGSIDE on English radio, with over one million listeners a week.
- LE TEMPS D'UNE PAIX: over 2.3 million viewers a week, accounting for 74% of all francophones watching television when the program is broadcast; to achieve a similar success in the United States, an American program would have to attract more than 90 million viewers.
- CHRONIQUE DU DISQUE, the most popular program on the French stereo network.
- 40,000 video cassettes of the Pope's visit sold by CBC Enterprises.
- ANNE OF GREEN GABLES: over 5.3 million viewers — a record for a Canadian drama production on English-language television. And an enthusiastic reception in the United States.

The CBC is all this and much more, with a full range of programming that symbolizes excellence in Canadian radio and television. To say nothing of exciting prospects for the future.

**It's your CBC — the broadcasting service for everyone.**

**For further information:**

CBC Audience Relations  
P.O. Box 8478  
Ottawa, Ontario  
K1G 3J5

Tel: (613) 738-6784

### **La télévision régionale anglaise**

- 18 centres de production
- 22 000 heures de diffusion par année.

### **La radio régionale française (AM)**

- 15 centres de production
- 30 000 heures de diffusion par année.

### **La radio régionale anglaise (AM)**

- 31 centres de production
- 63 000 heures de diffusion par année.

### **Le Service du Nord**

- 7 centres de production radio
- 3 centres de production TV
- Diffusion en français, anglais et 8 langues autochtones.

### **Le réseau parlementaire**

- Transmission des débats de la Chambre des communes par l'entremise du satellite à tous les câblodistributeurs canadiens.

### **Radio Canada International**

- Diffusion sur ondes courtes en 12 langues à travers le monde.
- 180 heures de programmation par semaine rejoignant plus de 12 millions d'auditeurs.

### **Votre station régionale**



## **Radio-Canada, c'est aussi**

- 78 % d'émissions canadiennes aux heures de grande écoute à la TV (19 h — 23 h), plus que n'importe quel autre réseau canadien.
- 43 émissions du matin (6 à 9) produites par la radio régionale française ou anglaise, avec plus de 2 millions d'auditeurs chaque semaine.
- Plus de 35 000 artistes engagés au cours d'une année.
- LE TEMPS D'UNE PAIX : plus de 2,3 millions de téléspectateurs par semaine, 74 % de tous les francophones regardant la TV au moment de sa diffusion; pour obtenir un succès comparable aux États-Unis, une émission américaine devrait attirer plus de 90 millions de téléspectateurs.
- MORNINGSIDE à la radio AM anglaise, avec plus d'un million d'auditeurs par semaine.
- CHRONIQUE DU DISQUE, l'émission la plus écoutée du réseau FM stéréo français.
- 40 000 cassettes de la visite du Pape vendues par les Entreprises Radio-Canada.
- ANNE OF GREEN GABLES : plus de 5,3 millions de téléspectateurs, un record pour une dramatique canadienne à la TV de langue anglaise, et un accueil très favorable aux États-Unis.

Radio-Canada, c'est tout ça, et bien plus encore, comme en fait foi l'ensemble de sa programmation, symbole d'excellence à la radio et à la télévision canadienne. Sans compter ce que nous réserve demain !

**Radio-Canada, c'est vraiment  
la radiotélévision pour tous.**

**Pour plus de renseignements :**

Relations avec l'auditoire SRC

C.P. 8478

Ottawa (Ontario)

K1G 3J5

tél. (613) 738-6784

Annuellement, Radio-Canada diffuse plus de 156 000 heures de programmation, en français ou en anglais, émanant de 76 centres de production TV ou radio, et rejoignant 99 % de la population canadienne à la télé et à la radio AM, et environ 75 % à la radio FM.

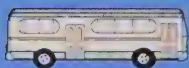
Cette réalité impressionnante, c'est celle de Radio-Canada, votre service public canadien de radiodiffusion. Un service qui ne vous coûte que 9¢ par jour, soit beaucoup moins que le prix d'autres services dont vous vous prévaluez sans doute régulièrement, comme un journal (35¢) et un billet d'autobus (1\$).



9¢



35¢



1\$

Et qu'obtenez-vous pour 9¢ par jour ? (C'est la quote-part de chaque Canadien des quelque 850 millions de dollars votés par le Parlement à Radio-Canada pour ses activités annuelles.)

### **Le réseau français de télévision**

- 13 stations de Radio-Canada
- 5 stations privées affiliées
- 5 700 heures de diffusion par année.

### **Le réseau anglais de télévision**

- 18 stations de Radio-Canada
- 26 stations privées affiliées
- 4 800 heures de diffusion par année.

### **Le réseau français de radio AM**

- 15 stations de Radio-Canada
- 7 stations privées affiliées
- 5 300 heures de diffusion par année.

### **Le réseau anglais de radio AM**

- 31 stations de Radio-Canada
- 10 stations privées affiliées
- 5 000 heures de diffusion par année.

### **Le réseau français de radio FM (stéréo)**

- 6 stations de Radio-Canada
- 8 700 heures de diffusion par année (service 24 hrs).

### **Le réseau anglais de radio FM (stéréo)**

- 16 stations de Radio-Canada
- 8 700 heures de diffusion par année (service 24 hrs).

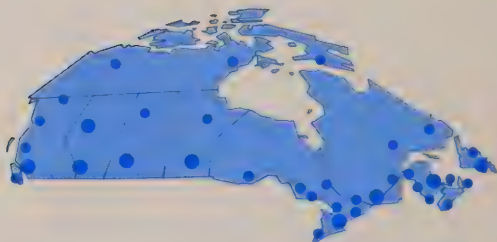
### **La télévision régionale française**

- 12 centres de production
- 3 400 heures de diffusion par année.

1936-1986 : AU SERVICE DU CANADA  
DEPUIS CINQUANTE ANS

# RADIO-CANADA POUR TOUS

Trente et une stations de TV, 68 stations de radio,  
48 stations affiliées, 85 000 km d'ondes  
hertziennes, 1 500 réémetteurs, 9 canaux de  
satellite... C'est par l'entremise de ce vaste réseau  
de distribution, couvrant 6 fuseaux horaires, que,  
chaque jour, au moins 10 millions de Canadiens et  
de Canadiennes écoutent la radio et regardent la  
télé de Radio-Canada.

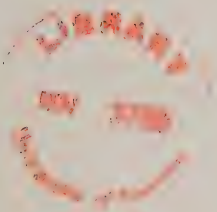


Société Radio-Canada  
Canadian Broadcasting Corporation



# SEEING THINGS... CANADIAN

A look at Canadian content  
on television



**CBC UPDATE**



## Seeing things... Canadian?

Canadians watch and enjoy Canadian television programs. True or false?

True.

In French television particularly, there are many examples: the longstanding popularity of the téléromans... the affectionate public regard for children's programs... the star status of Canada's francophone performers. In fact most of the top programs on French television are Canadian.

In English television, there are large and loyal audiences for information and sports programming, and impressive new achievements in entertainment. Canadian drama in particular is attracting millions of viewers with a burgeoning of new production.

### NUMBER OF MAIN TV STATIONS ACCESSIBLE TO CANADIANS

Fall 1985

#### English-language TV

Canadian stations	90
CBC	44
CTV	25
Independents	11
Other English	10

Foreign stations (all U.S.) 101

ABC	19
NBC	16
CBS	18
Ind. U.S.	23
U.S. multi-aff.	6
PBS	19

**TOTAL ENGLISH 191**

#### French-language TV

Canadian stations	43
SRC	18
TVA	10
Radio-Québec	13
Other French	2

Foreign station (TVFQ) 1

**TOTAL FRENCH 44**

*N.B. Stations for which BBM published some viewing data*

Source: CBC Research (BBM)

## What about U.S. shows?

But isn't it true that English-speaking Canadians watch mainly American programs?

Yes, indeed they do. Like viewers around the world, they enjoy American mass-appeal entertainment.

The difference is that while in most countries domestic programs predominate, in Canada they are heavily outweighed. More than half the English-language stations available in Canada are American, received either directly or on Canadian cable systems. In addition, Canadian stations are permitted to carry from 40 to 50 per cent foreign content.

The overall result is that more than 70 per cent of all the English TV programming available in Canada is foreign.

So it's not surprising that anglophones devote a corresponding amount of their viewing time to foreign programs.

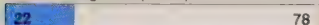
French-speaking viewers enjoy foreign entertainment too, but it doesn't dominate their schedules. In French television, all but one of the available stations are Canadian; overall programming is about 57 per cent Canadian, and 65 per cent of viewing time goes to Canadian programs.

## WHAT CANADIANS WATCH ON CANADIAN TV\*

Monday to Sunday, 7 — 11 p.m. (prime time)  
1985 Calendar year

### All English TV

Total Viewing Time (100%)



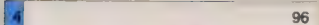
News (3%)



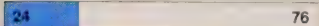
Public Affairs (9%)



Drama/Movies (63%)



Variety/Music (14%)



Sports (10%)



### All French TV

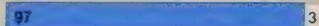
Total Viewing Time (100%)



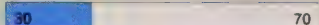
News (5%)



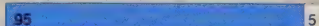
Public Affairs (10%)



Drama/Movies (56%)



Variety/Music (14%)



Sports (15%)



\* Proportion of viewing time devoted to Canadian/foreign programs in Canada by main program types.

Source: CBC Research (A.C. Nielsen)

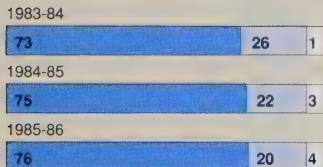
## CANADIAN CONTENT INCREASES ON CBC

Monday to Sunday, 7 — 11 p.m. (prime time)  
Regular TV season to end of May

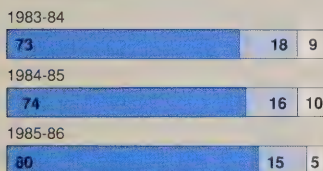
Canadian U.S. Other foreign

% of network broadcast time

### English network



### French network



Source: CBC Research (A.C. Nielsen)

However, francophones have more English channels to choose from than French. In Quebec, French-speaking viewers devote 15 per cent of their viewing time to English TV, and francophones outside the province already watch as much American programming as their English compatriots.

So the recognized need is for more Canadian programs, especially in English Canada.

## The CBC: No.1 in Canadian programs

Among all Canadian broadcasters, the CBC is the main provider of Canadian programs and is perceived by Canadians as offering the best ones according to a 1984 national survey. Moreover, the CBC has a strong commitment to increase and enrich its Canadian content still further, aiming for 90 per cent in prime time.

This Canadianization of the schedule is being achieved through a combination of CBC's own productions and independent or co-productions in areas such as drama, children's programs, the performing arts and documentaries.

In fact, CBC's goal is that 50 per cent of its TV programming other than news, current affairs and sports, should come from independent producers. As of January 1986, the contribution of independent pro-

## CBC AND TELEFILM: A FRUITFUL RELATIONSHIP

Number of productions involving CBC, Telefilm and independent producers\*

(1983-84 to 1985-86)

<b>English network</b>	<b>81</b>
Drama	40
Variety	22
Children	13
Documentary	6
<b>French network</b>	<b>103</b>
Drama	43
Variety	22
Children	22
Documentary	16
<b>Regions</b>	<b>30</b>
<b>TOTAL</b>	<b>214</b>

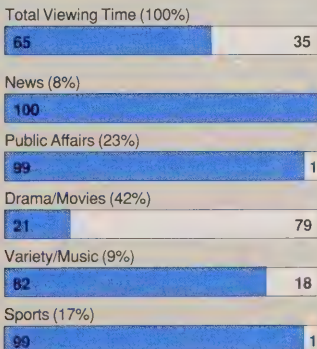
\* For a total CBC contribution of \$58,000,000 including funds committed for the development of 104 additional projects as of March 31, 1986

ducers to drama and entertainment programming had already reached an average of 33 per cent on the CBC's English network, and of 31 per cent on the French network.

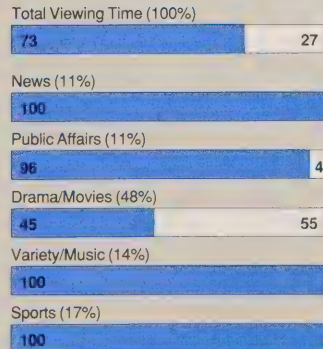
## WHAT CANADIANS WATCH ON CBC\*

Monday to Sunday, 7 — 11 p.m. (prime time)  
1985 Calendar year

### English network



### French network



\* Proportion of viewing time devoted to Canadian/foreign programs on CBC by main program types.

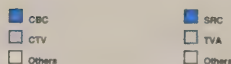
Source: CBC Research (A.C. Nielsen)

Much of this increasing partnership with other producers has been made possible through the Broadcast Program Development Fund of Telefilm Canada created by the federal government in 1983.

Special emphasis has been placed on the development of drama since this is the most watched program category, the one with the highest level of foreign content and the one with the greatest impact on our children's thinking and behaviour.

In 1985-86 for instance, Canadian drama on CBC English television increased to more than 120 hours from 90 the preceding season. About half this total was provided by independent producers.

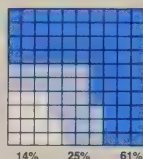
## CBC GETS MAIN SHARE OF CANADIAN PROGRAM VIEWING



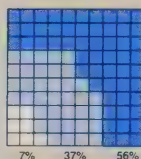
### All Canadian Programs

Monday to Sunday, 7 — 11 p.m. (prime time)  
1985 Calendar year

#### English TV



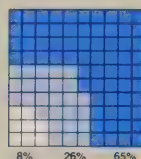
#### French TV



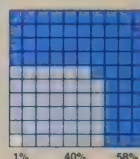
### Canadian Drama (incl. movies)

Monday to Sunday, 7 — 11 p.m. (prime time)  
1985 Calendar year

#### English TV



#### French TV



Source: CBC Research (A.C. Nielsen)

## NOTABLE CANADIAN DRAMA SUCCESSES ON CBC TV

### English Network

Program title	Frequency	Season	Average audience 2 +	Average share 2 + <sup>(1)</sup>
			(000)	%
Anne of Green Gables	special	1985-86	5,373	51
Chautauqua Girl	special	1983-84	2,629	28
Raccoons and the Lost Star	special	1984-85	2,292	29
Love and Larceny	special	1985-86	2,242	27
Gentle Sinners	special	1984-85	2,226	22
Hockey Night	special	1984-85	2,201	26
The Grey Fox	special	1983-84	2,132	23
Charlie Grant's War	special	1984-85	2,066	24
The Raccoons	regular	1985-86	1,909	26

### French Network

Program title	Frequency	Season	Average audience 2 +	Average share 2 + <sup>(2)</sup>
			(000)	%
Le Temps d'une paix	regular	1985-86	2,357	74
La Bonne Aventure	regular	1985-86	2,018	65
Terre humaine	regular	1983-84	1,937	70
Poivre et sel	regular	1985-86	1,829	60
Maria Chapdelaine	mini-series	1984-85	1,656	59
Bonheur d'occasion	mini-series	1984-85	1,527	59
Louisiane	special	1985-86	1,472	51
Le Crime d'Ovide Plouffe	mini-series	1985-86	1,383	52
Au nom de tous les miens	mini-series	1984-85	1,304	49

(1) Percentage of all persons watching English-language TV

(2) Percentage of all francophones watching television

## A positive response

English-speaking viewers are responding to this new vitality on their television screens. For Canadian programming in general and for Canadian drama in particular, they turn more often to the CBC than to other Canadian networks.

The same holds true for French-speaking viewers, although CBC's predominance is less marked because other French-language broadcasters carry more Canadian programming than their English-language counterparts.

In every program category on CBC, except drama on the English network, the greatest part of the viewing goes to Canadian programs. Even in drama, we find an increasing number of success stories. A prime example is the two-part movie *Anne of Green Gables* which attracted the largest audience ever for a Canadian-produced drama.

The weekly series *Le Temps d'une paix* on the CBC's French network captures an average 74 per cent share of francophones watching television, an astonishing accomplishment in today's very competitive broadcasting environment.

## A need for more

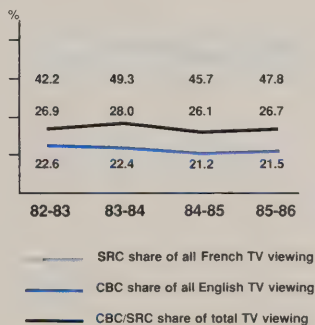
As CBC's experience shows, quality Canadian programs can attract big audiences and generate substantial advertising revenue. They can also win awards, at home and abroad, and be of interest to foreign broadcasters as CBC's program sales demonstrate.

Over the last four years, the CBC has maintained its share of the market and increased its commercial revenue. All this while strengthening its Canadian content and registering major successes with many of its Canadian productions. Which goes to prove that Canadians, far from rejecting quality Canadian programs, eagerly watch them and, indeed, want more.

### CBC'S PERFORMANCE:

#### A Stable Market Share

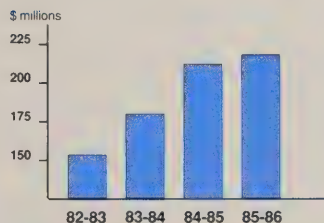
Monday to Sunday, 7 — 11 p.m. (prime time)  
Regular TV season to end of May



Source: CBC Research (A.C. Nielsen)

#### Increased Advertising Revenue

(as of March 31)



Source: CBC Finance



Canadian Broadcasting Corporation  
Société Radio-Canada

Published by  
Head Office Communications  
August 1986

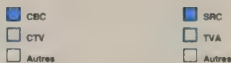


C'est largement grâce au Fonds de développement de la production d'émissions de Téléfilm, créé par le gouvernement fédéral en 1983, qu'il a été possible d'accroître cette collaboration avec les autres producteurs.

On a surtout mis l'accent sur la production de dramatiques vu qu'il s'agit de la catégorie d'émissions la plus regardée, celle dont la teneur étrangère est la plus élevée et celle qui a le plus d'influence sur nos enfants.

En 1985-1986, par exemple, les dramatiques canadiennes à la télévision anglaise de Radio-Canada sont passées à 120 heures par rapport à 90 au cours de la saison précédente. Environ la moitié venait des producteurs indépendants.

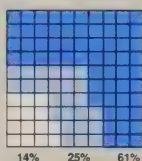
## RADIO-CANADA OBTIENT LA PLUS GRANDE PART DE L'ÉCOUTE DES ÉMISSIONS CANADIENNES



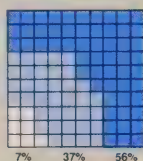
### Toutes les émissions canadiennes

Lundi à dimanche, 19 h — 23 h (grande écoute)  
Année calendrier 1985

#### TV anglaise



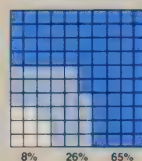
#### TV française



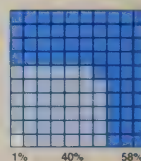
### Dramatiques canadiennes (incluant les films)

Lundi à dimanche, 19 h — 23 h (grande écoute)  
Année calendrier 1985

#### TV anglaise



#### TV française



Source: Service des recherches SRC (A.C. Nielsen)

## QUELQUES DRAMATIQUES CANADIENNES À SUCCÈS À LA TV SRC

### Réseau anglais

Titre	Fréquence	Saison	Auditoire moyen 2+	Part moyenne 2+ <sup>(1)</sup>
			(000)	%
Anne of Green Gables	spéciale	1985-1986	5 373	51
Chautauqua Girl	spéciale	1983-1984	2 629	28
Raccoons and the Lost Star	spéciale	1984-1985	2 292	29
Love and Larceny	spéciale	1985-1986	2 242	27
Gentle Sinners	spéciale	1984-1985	2 226	22
Hockey Night	spéciale	1984-1985	2 201	26
The Grey Fox	spéciale	1983-1984	2 132	23
Charlie Grant's War	spéciale	1984-1985	2 066	24
The Raccoons	régulière	1985-1986	1 909	26

### Réseau français

Titre	Fréquence	Saison	Auditoire moyen 2+	Part moyenne 2+ <sup>(2)</sup>
			(000)	%
Le Temps d'une paix	régulière	1985-1986	2 357	74
La Bonne Aventure	régulière	1985-1986	2 018	65
Terre humaine	régulière	1983-1984	1 937	70
Poivre et sel	régulière	1985-1986	1 829	60
Maria Chapdelaine	mini-série	1984-1985	1 656	59
Bonheur d'occasion	mini-série	1984-1985	1 527	59
Louisiane	spéciale	1985-1986	1 472	51
Le Crime d'Ovide Plouffe	mini-série	1985-1986	1 383	52
Au nom de tous les miens	mini-série	1984-1985	1 304	49

(1) Pourcentage de toutes les personnes regardant les stations anglaises

(2) Pourcentage de tous les francophones regardant la télévision



## Une réponse favorable

Les téléspectateurs anglophones réagissent favorablement à cette nouvelle vitalité de leur télévision. Ils choisissent plus souvent Radio-Canada que tout autre réseau canadien pour voir des émissions canadiennes en général, et plus particulièrement des dramatiques.

Il en est de même pour les téléspectateurs francophones, quoique la prédominance de Radio-Canada y est moins marquée du fait que les autres diffuseurs de langue française présentent davantage d'émissions canadiennes que leurs pendants anglophones.

Dans toutes les catégories d'émissions de Radio-Canada, sauf les dramatiques au réseau anglais, ce sont les productions canadiennes qui obtiennent la plus grande part de l'écoute. Même dans le domaine des dramatiques, on enregistre de plus en plus de succès. On en a eu une preuve éclatante avec *Anne of Green Gables* qui, présentée en deux parties, a battu tous les records d'auditoire pour une dramatique canadienne.

La série hebdomadaire *Le Temps d'une paix* du réseau français attire, en moyenne, 74 pour cent des francophones à l'écoute de la télé à ce moment là, ce qui est tout à fait remarquable dans le contexte hautement compétitif de la télévision d'aujourd'hui.

## Il en faut davantage

Comme le démontre l'expérience de Radio-Canada, les émissions canadiennes de qualité réussissent à attirer de vastes auditoires et à générer des recettes publicitaires importantes. Elles remportent également des prix, au pays et ailleurs, et suscitent l'intérêt des diffuseurs étrangers, qui achètent de plus en plus d'émissions de Radio-Canada.

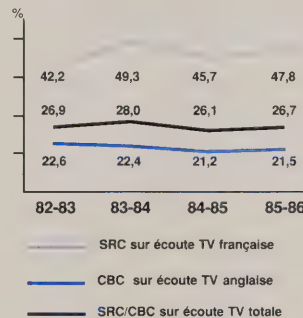
Au cours des quatre dernières années, Radio-Canada a maintenu sa part du marché et

accru ses recettes commerciales. Et ceci, tout en renforçant la teneur canadienne de sa programmation et en obtenant de grands succès avec plusieurs de ses productions canadiennes. Ce qui prouve que les Canadiens, loin de rejeter les émissions canadiennes de qualité, les regardent volontiers et, de fait, en veulent davantage.

### LA PERFORMANCE DE RADIO-CANADA :

#### Une part d'auditoire stable

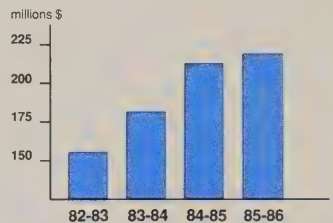
Lundi à dimanche, 19 h — 23 h (grande écoute)  
Saison TV régulière jusqu'à la fin mai



Source: Service des recherches SRC (A.C. Nielsen)

#### Des recettes publicitaires accrues

(au 31 mars)



Source: Service des finances SRC



Canadian Broadcasting Corporation  
Société Radio-Canada

Une publication du  
Service des communications  
Siège social  
Août 1986

## Faisons le point

Les Canadiens regardent et apprécient les émissions de télévision canadiennes. Vrai ou faux?

Vrai.

À la télévision française, c'est un fait bien connu, comme en témoignent, entre autres, la popularité constante des téléromans, l'affection du public pour les émissions jeunesse et les nombreuses vedettes créées ou consacrées par le petit écran. En fait, la plupart des émissions les plus populaires à la télévision française sont canadiennes.

À la télévision anglaise, l'information et les sports comptent de nombreux et fidèles auditeurs, et les émissions de divertissement marquent des points. Les dramatiques canadiennes en particulier, avec toute une série de nouvelles productions prometteuses, attirent des millions de téléspectateurs.

## PRINCIPALES STATIONS DE TV ACCESSIBLES AUX CANADIENS

Automne 1985

Télévision de langue anglaise	
Stations canadiennes	90
CBC	44
CTV	25
Indépendantes	11
Autres anglaises	10
Stations étrangères (toutes américaines)	101
ABC	19
NBC	16
CBS	18
Indépendantes	23
Multi-affiliées	6
PBS	19

**STATIONS ANGLAISES 191**

Télévision de langue française	
Stations canadiennes	43
SRC	18
TVA	10
Radio-Québec	13
Autres françaises	2
Station étrangère (TVFQ)	1

**STATIONS FRANÇAISES 44**

*N.B. Stations pour lesquelles BBM publie des données d'écoute*

Source: Service des recherches SRC (BBM)

## Et les émissions américaines ?

Mais les Canadiens anglais ne regardent-ils pas surtout des émissions américaines ?

Oui, effectivement. Comme beaucoup de téléspectateurs à travers le monde, ils apprécient les productions américaines.

La différence, c'est que dans les autres pays, les émissions autochtones sont majoritaires alors qu'au Canada, ce sont les émissions étrangères qui dominent. Plus de la moitié des stations de langue anglaise disponibles au Canada sont américaines, qu'elles soient captées directement ou par le câble. En outre, les stations canadiennes peuvent offrir une programmation comportant de 40 à 50 pour cent d'émissions étrangères.

Le résultat, c'est qu'à la télévision canadienne anglaise, plus de 70 pour cent de toute la programmation offerte est d'origine étrangère.

Il n'est donc pas surprenant de voir que les anglophones consacrent une proportion correspondante de leur temps d'écoute aux émissions étrangères.

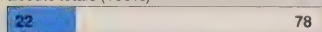
Les téléspectateurs francophones apprécient également les émissions étrangères, mais celles-ci ne dominent pas la grille-horaire des chaînes françaises. À la télévision française, toutes les stations disponibles, à part une, sont canadiennes; la teneur canadienne de l'ensemble de la programmation est d'environ 57 pour cent, et 65 pour cent du temps d'écoute est consacré à des émissions canadiennes.

## CE QUE LES CANADIENS REGARDENT À LA TÉLÉVISION CANADIENNE\*

Lundi à dimanche, 19 h — 23 h (grande écoute)  
Année calendrier 1985

### TV anglaise

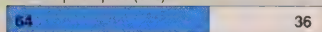
Écoute totale (100%)



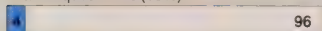
Nouvelles (3%)



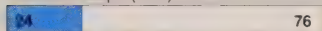
Affaires publiques (9%)



Dramatiques/Films (63%)



Variétés/Musique (14%)

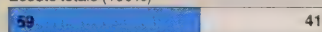


Sports (10%)



### TV française

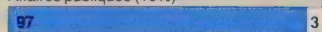
Écoute totale (100%)



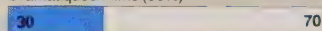
Nouvelles (5%)



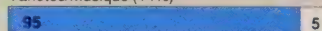
Affaires publiques (10%)



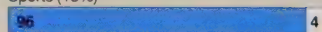
Dramatiques/Films (56%)



Variétés/Musique (14%)



Sports (15%)



\* Proportion du temps d'écoute consacrée à divers types d'émissions canadiennes et étrangères au Canada.

Source: Service des recherches SRC (A.C. Nielsen)

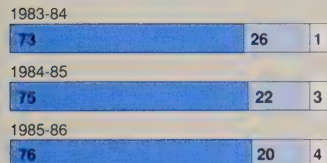
## LA TENEUR CANADIENNE AUGMENTE À RADIO-CANADA

Lundi à dimanche, 19 h — 23 h (grande écoute)  
Saison TV régulière jusqu'à la fin mai

Canada É.-U. Autres pays

% du temps de diffusion réseau

### Réseau anglais



### Réseau français



Source: Service des recherches SRC (A.C. Nielsen)

Toutefois, les francophones ont un plus grand choix de chaînes anglaises que françaises. Au Québec, les téléspectateurs francophones consacrent 15 pour cent de leur temps d'écoute à la télévision anglaise, tandis que les francophones hors Québec regardent déjà autant d'émissions américaines que leurs compatriotes anglophones.

Il ressort de ce qui précède qu'il faut offrir davantage d'émissions canadiennes, surtout au Canada anglais.

## Radio-Canada : chef de file des émissions canadiennes

De tous les diffuseurs canadiens, c'est Radio-Canada qui offre le plus d'émissions canadiennes et, selon un sondage national mené en 1984, les meilleures aussi. Qui plus est, Radio-Canada s'est fermement engagée à augmenter et à enrichir sa teneur canadienne, avec une cible de 90 pour cent aux heures de grande écoute.

La canadianisation des grilles horaires résulte d'une combinaison de productions maison et de productions indépendantes ou de coproductions dans des domaines comme les dramatiques, les émissions jeunesse, les arts d'interprétation et les documentaires.

En fait, Radio-Canada aimerait que 50 pour cent de sa programmation, à l'exclusion des nouvelles, des actualités et des sports, proviennent des producteurs indépendants. En

## RADIO-CANADA ET TÉLÉFILM : UNE RELATION FRUCTUEUSE

Nombre de productions impliquant la SRC, Téléfilm et les producteurs indépendants\*

(1983-1984 à 1985-1986)

<b>Réseau anglais</b>	<b>81</b>
Dramatiques	40
Variétés	22
Jeunesse	13
Documentaires	6
<b>Réseau français</b>	<b>103</b>
Dramatiques	43
Variétés	22
Jeunesse	22
Documentaires	16
<b>Régions</b>	<b>30</b>
<b>TOTAL</b>	<b>214</b>

\* Pour une contribution totale de la SRC au 31 mars 1986 de 58 000 000 \$, montant qui inclut des sommes allouées pour le développement de 104 projets additionnels.

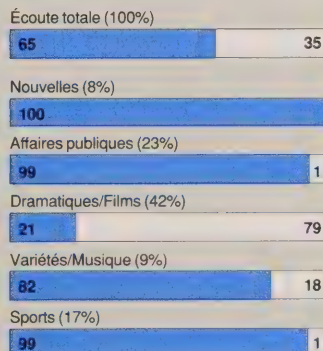
janvier 1986, ce pourcentage atteignait déjà 33 pour le réseau anglais, et 31 pour le réseau français, dans les domaines des dramatiques et des variétés.

## CE QUE LES CANADIENS REGARDENT À RADIO-CANADA\*

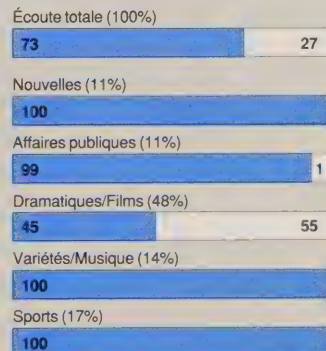
Lundi à dimanche, 19 h — 23 h (grande écoute)  
Année calendrier 1985

Émissions canadiennes  
Émissions étrangères

### Réseau anglais



### Réseau français



\* Proportion du temps d'écoute consacrée à divers types d'émissions canadiennes et étrangères à Radio-Canada.

Source: Service des recherches SRC (A.C. Nielsen)

CAI  
BC  
- 1986  
ISEI



# LE POINT...

sur la teneur canadienne à  
la télévision

**RÉALITÉS SRC**



# Programming Activities



- English Network Television
- English Network Radio
- Talent Competitions
- French Networks
- Northern Service
- National Satellite Channels
- Radio Canada International
- Engineering



Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986





## ENGLISH NETWORK TELEVISION

In this 50th year of public broadcasting in Canada the CBC celebrates 34 years of national television.

From the first (upside-down) station identification of CBLT Toronto to the space-age distribution of the Anik satellite, the English Television Network has grown to serve virtually all Canadians. The weekly schedule ranges from mass entertainment, such as HOCKEY NIGHT IN CANADA and THE BEACHCOMBERS, to special interest features such as MR. DRESSUP and COUNTRY CANADA.

The network programs span the continent by means of 18 CBC-owned stations and 26 private affiliates, reaching out to 99 per cent of the Canadian population by hundreds of booster transmitters.

Serving Canada's six time zones, the network must tape the entire daily schedule, playing the programs back at the appropriate local hour; the phrase "The national news at 10 o'clock, 10:30 in Newfoundland" has become a distinguishing mark of Canadian identity.

From the beginning, CBC TV has been rooted in a journalistic tradition. News readers from Larry Henderson to Knowlton Nash have helped set the country's daily agenda.

The overall audience continues to be high. For the past decade, over a fifth of the viewing in Canada has been to CBC stations, a remarkable achievement in the face of proliferating channels, including Pay TV. Canadian programs, a score of them, consistently draw a million or more viewers weekly. Sports specials such as THE GREY CUP and THE STANLEY CUP have attracted audiences of three and four million. A high point was reached last winter when over five million Canadians tuned in to ANNE OF GREEN GABLES.



## ENGLISH TELEVISION...

Next to news and current affairs, drama has been the network's major priority in recent years. Specials by and about Canadians were an early mainstay of the network. Many viewers recall CARIBOO COUNTRY and QUENTIN DURGENS as their introduction to uniquely Canadian entertainment. The popular tradition has continued through a long line of drama series -- KING OF KENSINGTON, A GIFT TO LAST, THE BEACHCOMBERS and SEEING THINGS. In recent years more and more drama specials have stood out -- BETHUNE, LOVE AND LARCENY, CHARLIE GRANT'S WAR, CHAUTAUQUA GIRL, and the remarkable ANNE OF GREEN GABLES.

Three generations of Canadians have grown up with THE FRIENDLY GIANT, and a host of Canadian characters and stories produced by CBC children's television. Millions have watched Canada's athletes go for the gold in memorable CBC sports coverage of the Montreal and Los Angeles Olympics.

In music, THE MUSIC OF MAN and, in science, A PLANET FOR THE TAKING, CBC producers have created series acclaimed around the world.

Variety features such as SINGALONG JUBILEE which once formed the centrepiece of television's prime time, no longer claim the same audience loyalties in an era of rock videos. But with innovative specials such as TEARS ARE NOT ENOUGH, CBC television remains a major mirror of Canadian talent.

While recalling past successes, CBC English television realizes that it has its most difficult goal ahead -- to complete the Canadianization of the schedule. There must be more domestic entertainment able to maintain high audiences while replacing the popular comedies imported from the U.S. networks. In the current season the national television service is able to produce 80 per cent of its prime-time output. With the assistance of the government's Telefilm Fund, more and more projects are emerging from the private sector, series such as DANGER BAY and THE RACCOONS, specials like ANNE OF GREEN GABLES and JOSHUA THEN AND NOW.

The CBC is committed to sharing its schedule with independent producers. Apart from news, current affairs and sports the prime-time schedule will eventually be made up of equal parts of outside and inside production.

But outside or inside, new Canadian drama will be costly. In this 50th year of public broadcasting in Canada, the real challenge is to find the resources to finish the job.

Denis Harvey  
Vice-President  
English Television

August 1986







ENGLISH TELEVISION PROGRAMMING

- . News
- . Arts, Music and Science
- . Variety
- . Sports
- . Current Affairs
- . Drama
- . Children's



## MOVE OF THE NATIONAL CHANGES VIEWING HABITS OF CANADIANS

Just as satellites and portable videotape cameras revolutionized the news gathering business, the move of THE NATIONAL to 10 p.m. on the CBC's English Television Network in 1982 changed the viewing habits of Canadians.

Shifting THE NATIONAL to an hour earlier and introducing a current affairs partner, THE JOURNAL, meant that for the first time information would be competing head-to-head in prime time with U.S. entertainment programming.

Audiences for THE NATIONAL with Knowlton Nash have steadily grown from 1.2 million Canadians to an average of over 1.9 million, proving the move was one of the most innovative decisions ever made in Canadian broadcasting. THE NATIONAL is often the leading CBC Canadian program, regularly topping the two-million-viewer mark.

Three other dates were significant for CBC Television News. In 1967, CBC developed the so-called "electronic highway", permitting the exchange of same-day filmed stories by CBC stations across the country. In 1973, launching of the world's first domestic satellite allowed coverage of fast-breaking stories from anywhere in the country and, in the 1974-75 season, hand-held portable videotape cameras came into use. The introduction of electronic news gathering (ENG) equipment--portable VTR cameras and recorders--meant news stories could be shot and edited immediately.

## MOVE OF THE NATIONAL...

The gathering and dissemination of news have come a long way since television began in 1952. In the early days of television news, the network was made up of Toronto, Ottawa and Montreal and the rest of the country received the national news by kinescope package until microwave linked the country. The first television newscast was part of NEWSMAGAZINE and was read by Charles Jennings. He was succeeded by Earl Cameron.

Who can forget the majestic coverage of the coronation of Queen Elizabeth in the summer of 1953? To give Canadians same-day coverage, the CBC enlisted the help of the RCAF. Film of the royal event was put aboard a Canadian jet in London, processed en route to Canada, and televised the same day.

Since then there have been hundreds of fast-breaking stories, both domestic and international. On the domestic side, quite apart from federal elections and political conventions, some of the major stories covered by CBC-TV News include the 1957 country-wide visit by Queen Elizabeth and Prince Philip and the Springhill mine disaster with dramatic coverage by reporter Kingsley Brown. Throughout the 60s the political scene in Ottawa was handled by veteran reporter Norman DePoe. Many viewers will recall his profile of a little-known, newly-elected Member of Parliament from Quebec, Pierre Elliot Trudeau.

The CBC gained global attention with coverage of the FLQ crisis in 1970 from the first kidnapping to the final resolution at Dorval Airport. Brian Stewart and the Ottawa Bureau's 1977 revelations about wrongdoings by the RCMP led to the McDonald Commission on RCMP abuses. The CBC was praised for its balanced treatment of the Quebec referendum and later for its exhaustive coverage of the Pope's tour of Canada.



## MOVE OF THE NATIONAL...

CBC correspondents have made a name for themselves internationally and Canadians have relied on them for accurate reports on fast-breaking world happenings. Reports that stand out include Douglas Lachance on camera, under fire during the Greek civil war in 1958; Tom Leach and cameraman Corky McKenzie's stories from Bangladesh in the early 70s; Knowlton Nash's interview with Che Guevara in Cuba in 1963; Michael Maclear's dramatic exclusives from Vietnam; Peter Kent's coverage of the fall of Saigon during the final days of the American occupation; Ann Medina's accounts for both THE NATIONAL and THE JOURNAL from war-torn Beirut and Joseph Schlesinger's insightful analyses from Iran before the fall of the Shah and on China during the thawing of U.S. - China relations over the period of ping-pong diplomacy; Mark Phillips with producer Don Dixon's smuggled pictures of Poland under Soviet martial law; Brian Stewart's moving commentary and pictures on the Ethiopian famine.

An important element of TV news has been the development of CBC News specials to provide live, extended coverage of major events, hosted in recent years by Peter Mansbridge. The latest news initiative has been the inclusion of Sheldon Turcott's newscasts in the current affairs program MIDDAY.

## THOUSANDS OF HOURS OF PIONEERING TV IN ARTS, MUSIC AND SCIENCE

Thousands of hours of pioneering television have originated in this acclaimed department, known as Arts, Music and Sciences, formerly as Arts, Science and Religion and, before that, as TV Public Affairs.

Viewers around the world have seen its documentaries and major series such as THE NATURE OF THINGS, with David Suzuki; MAN ALIVE, a pathfinder dealing with religious and ethical issues; HAND AND EYE, seven hours on seven arts; THE MUSIC OF MAN, with Yehudi Menuhin; and A PLANET FOR THE TAKING, a global view of man's impact on the biosphere.

Many viewers will recall OPEN HOUSE and TAKE 30, longtime homes to Anna Cameron, Fred Davis, Dr. Marion Hilliard, Max Ferguson, Paul Soles, Adrienne Clarkson and Madame Jehane Benoit, where you met anyone and everyone from Duke Ellington to Ma Murray. EXPLORATIONS, a weekly hour of all sorts, brought unexpected treatments of the arts and sciences no other network would risk long before the glory days of Kenneth Clark's CIVILISATION and Jacob Bronowski's ASCENT OF MAN. There was THE LIVELY ARTS, a weekly international magazine. There were special programs with Ian Tyson, Gilles Vigneault and Claude Léveillé. There were great adventures in music with Glenn Gould and a journey to China with the Toronto Symphony and Maureen Forrester. And in that innovative magazine, CLOSE-UP, artists and scientists shared the limelight with politicians and other celebrities.

## ARTS, MUSIC AND SCIENCE...

Ambitious Canadian history projects have included THE NATIONAL DREAM, with Pierre Berton, and IMAGES OF CANADA, 10 visual essays on our encounter with this "Great Lone Land". There was DIEPPE, a searching report on the famous raid and its consequences; THE GOLDEN MOUNTAIN (THE CHINESE IN CANADA); THE MASSEYS: CHRONICLES OF A CANADIAN FAMILY.

Also included is a "gallery" of portraits including those of Robert Service, Lucy Maud Montgomery, Robertson Davies, A.M. Klein, Mavis Gallant, W.O. Mitchell, Gabrielle Roy, Marie-Claire Blais, Margaret Laurence, Leonard Cohen, George Grant, Grey Owl, Emily Carr, The Group of Seven, Lawren Harris, Robert Bateman, Karsh, the Adaskins, Teresa Stratas, Jon Vickers, Louis Quilico, Harry Somers, Glenn Gould, Floyd Chalmers and, for international company, Marc Chagall, Bernard Shaw, Tennessee Williams, Henry Moore and Igor Stravinsky. Many awards, won at home and abroad for producers, writers, technicians and performers, attest to the originality and high quality of our productions.

Great performances? Early and recent productions of the National Ballet of Canada, the Royal Winnipeg Ballet, the Canadian Opera Company, the National Arts Centre, the Stratford Festival (Shakespeare and Gilbert and Sullivan), Canadian orchestras from coast to coast and many galas. There have been some new works too: ABERFAN, an opera by Raymond Pannell, and THE RIVALS, a musical treatment by Cliff Jones, and commissions to Harry Somers, Harry Freedman, Louis Applebaum, Norman Symonds, Rick Wilkins, Glenn Morley and Michael Conway Baker.

- 3 -

Arts, music, science...

Still to come? In the on-going GZOWSKI & CO. there will be more profiles of Canadian movers and shakers. Specials will include THE BOYS FROM SYRACUSE, from Stratford, ONEGIN, from the National Ballet and an anthology for international release of Glenn Gould programs for CBC-TV (with Revcom, France). These outstanding programs join THE NATURE OF THINGS, this year beginning its 28th season.

- 30 -

August 1986



## CBC-TV VARIETY HAS ITS FINEST MOMENT

CBC Television Variety may have had its heyday back in the early days of television, but one of its finest moments came in the past year with the telecast of a 90-minute documentary entitled TEARS ARE NOT ENOUGH.

The CBC's English Network cameras were on hand to record an historic happening in 1985 when superstars of the entertainment world came together as "Northern Lights" to produce a TEARS ARE NOT ENOUGH record and video in aid of Ethiopian famine victims. It was the largest gathering of Canadian artists for a single purpose.

The result for television viewers across Canada was a critically acclaimed documentary produced and directed by Academy Award-winning filmmaker John Zaritsky, with Sandra Faire (executive producer of CBC's Video Hits) as executive producer. From footage of the stars arriving and rehearsing to the laying down of tracks through to the actual recording and video, the documentary captured all the behind-the-scenes excitement of this historic event. It was an extraordinary moment in Canadian music history, celebrating the spirit of variety programming on CBC Television since its debut more than 30 years ago.

Many viewers will recall some of the earliest variety series like THE BIG REVUE with Toby Robins. The extravaganza of its day was produced by Don Hudson and Norman Jewison.

## TV VARIETY...

Among other series of the 50s and 60s were THE LESLIE BELL SINGERS; CROSS CANADA HIT PARADE with Joyce Hahn and Wally Koster; THE JACKIE RAE SHOW; SHOWTIME with Shirley Harmer and Bob Goulet; OUR PET JULIETTE, who started on the BILLY O'CONNOR SHOW; THE DENNY VAUGHAN SHOW with singer Joan Fairfax; HOLIDAY RANCH with Cliff McKay, and COUNTRY HOEDOWN with host Gordie Tapp and such featured performers as King Ganam, Tommy Common, the Hames Sisters and Tommy Hunter, who went on to be featured in his own series which began in 1964.

A gentleman who created a stir with his down-east music on CBC Radio--Don Messer--made his debut on network television in 1959 and stayed for 10 years. Regulars who became popular with the audience were Marg Osbourne and Charlie Chamberlain. RED RIVER JAMBOREE added a Western theme to network programming.

The 60s brought with them the big band sound of Jack Kane with singing star Sylvia Murphy, and such other series as FLASHBACK, PARADE with hour-long variety specials, the off-beat comedy series MIDNIGHT ZONE with Billy Van, and a standing invitation for everyone to join Elwood Glover and LUNCHEON DATE.

THE TOMMY HUNTER SHOW continues to attract the hottest names in the business as it enters its 22nd season this year as the highest-rated country music show in North America. Tommy's tremendous following and success have earned him a special citation from the Country Music Hall of Fame in Nashville.

## TV VARIETY...

Two series that began the first year of television--FRONT PAGE CHALLENGE and WAYNE AND SHUSTER--continue to delight Canadian audiences. This season FRONT PAGE CHALLENGE celebrates its 30th anniversary on CBC television. The program that started as a summer replacement series will travel across Canada with host Fred Davis and regular panelists Pierre Berton, Betty Kennedy and Allan Fotheringham.

As much a Canadian institution as the Mounties or the Maple Leaf, Johnny Wayne and Frank Shuster have kept the country laughing for more than 40 years. Critically acclaimed, and applauded by audiences and the press around the world, THE WAYNE AND SHUSTER INTERNATIONAL SERIES is proof that traditional comedy is timeless and transcends international boundaries. The series has sold in 47 countries and continues to remain a best seller.

Anne Murray added her dynamic talents to CBC Variety in the 70s, acquiring a national reputation from her appearances on the series SINGALONG JUBILEE. Tremendously popular with audiences across the country, Anne's television specials for the CBC are among the highest-rated programs on the network.

Outstanding Variety specials over the last decade have included the ever-popular antics of THE ROYAL CANADIAN AIR FARCE; Doug Henning and his WONDERFUL WORLD OF MAGIC; BURTON CUMMINGS, RICH LITTLE'S CHRISTMAS CAROL and STRAWBERRY ICE, a dazzling skating fantasy featuring Toller Cranston, which has won national and international awards in the music category and has become one of the CBC's best sellers on the international market.

## TV VARIETY...

Two International Emmys have been won by CBC-TV Variety and co-production partners. They include RICH LITTLE'S CHRISTMAS CAROL, a co-production with Tel-Pro; and the Jim Henson-inspired muppets, FRAGGLE ROCK, a co-production with Henson Associates, Inc. One of the highest-rated programs on Canadian television, FRAGGLE ROCK has been sold to more than 80 countries around the world.

The music video fantasy I AM A HOTEL, starring Leonard Cohen, was the winner of the prestigious 1984 Golden Rose of Montreux Award for Best Variety Program. MURRAY MCLAUCHLAN, FLOATING OVER CANADA, a musical odyssey special, was a finalist in the same category in 1986.

A GALA EVENING AT EXPO 86 was the highest-rated entertainment show on CBC television this season. It featured superstars Bryan Adams, Kenny Rogers, Sheena Easton, Vancouver's Loverboy and Idle Eyes and Quebec's Véronique Béliveau with host comedian Howie Mandel. THE CANADIAN CONSPIRACY, starring Eugene Levy, blew the lid off a massive comic conspiracy by Canada to undermine the U.S. entertainment industry using "agents" John Candy, Lorne Greene and Margot Kidder.

It has always been a mandate for TV Variety to develop, showcase and applaud Canada's stars of today and tomorrow. The four gala affairs saluting the finest talent in the Canadian entertainment industry are the JUNO AWARDS honoring the best in the music industry, the GENIE AWARDS for excellence in film, the NHL AWARDS recognizing the stars of our national sport, and the new GEMINI AWARDS, which will spotlight achievements in all areas of Canadian television production.



HENDERSON THRILLS CBC-TV SPORTS FANS  
WITH GOAL AGAINST U.S.S.R.

To many, the most thrilling moment in the history of CBC sports coverage on the English Television Network was the last-minute goal by Paul Henderson to give Canada the victory over the Soviet Union in the 1972 Team Canada-U.S.S.R. hockey championship series.

Canadian sports fans sat glued to TV sets across the country and unleashed a torrent of excitement and exhilaration as Henderson scored, with 34 seconds left in the game, to break a 5-5 tie and win the series.

That was only one of many thrills provided to Canadians by CBC-TV Sports, which over the past 34 years has led Canadian networks in the volume of sports covered and in its coverage and encouragement of amateur sports in Canada.

Another athletic milestone captured by CBC Sports cameras was the breathtaking "Miracle Mile" at the British Empire and Commonwealth Games in Vancouver in 1954, when Roger Bannister of Britain and John Landy of Australia, the only two men to break the four-minute mile to that time, were competing against each other for the first time. Bannister won in a thrilling finish by five yards. Our reporters were also present for the tragic 1972 Olympics in Munich, as well as for exciting competition that marked the 1976 Summer Olympics in Montreal, the Commonwealth Games in Edmonton in 1978, and the Pan-Am Games in Winnipeg during Centennial year. The CBC was host broadcaster to the world for the 1976 Olympics and during the 1978 Commonwealth Games.

## HENDERSON THRILLS SPORTS FANS...

Our finest moment for an event of this kind was the extensive and superb coverage of the 1984 Summer Olympics in Los Angeles. The English network provided millions of Canadian viewers with more than 200 hours of coverage, as the largest contingent of Canadian athletes ever to take part in the Summer Olympics responded in spectacular fashion, winning the most medals ever recorded in the Games by Canada.

A journalistic approach was introduced into sports coverage for the Los Angeles Games. In addition to straight coverage of the events, viewers had an opportunity to see in-depth interviews with the athletes.

It is impossible to talk about sports on CBC Television without mentioning HOCKEY NIGHT IN CANADA, with the unforgettable Foster Hewitt calling the play-by-play action, making Saturday night hockey a weekly habit with fans across the country.

While there had been some experimenting in hockey telecasting in November 1952, coverage actually started early the following year. Coverage of the Canadian Football League action has also been an institution on CBC Sports, including coverage of the Grey Cup.

SPORTSWEEKEND has provided fans with coverage of every conceivable sport, including golf, Can-Am and Grand Prix racing, curling, swimming and other water sports, tennis, gymnastics, track and field and, more recently, snooker.

## CURRENT AFFAIRS GETS PRIME TIME PLATFORM WITH THE JOURNAL

Television Current Affairs took a giant leap forward with the development of THE JOURNAL early in 1982, to round out the hour as THE NATIONAL moved to 10 p.m. THE JOURNAL gave current affairs its first regular weeknightly exposure in prime time, putting it against mass appeal entertainment programming from the U.S.

THE JOURNAL, with hosts Barbara Frum and Mary Lou Finlay, immediately carved out an audience for itself, confirming the belief there was a large segment of the TV audience that wanted an alternative to the U.S. entertainment programming that dominated the screens at that time. Average audience in the early days of THE JOURNAL was about 1.6 million, and it has maintained that average ever since. The influence of the program has spread beyond Canada to the U.S. and Europe, where various networks regularly air reports prepared by THE JOURNAL.

MIDDAY, a noon-hour news and current affairs program patterned after THE NATIONAL/JOURNAL format, began in early 1985 and is establishing a sizeable daytime audience.

Current Affairs has always been an important element in the CBC's English Network schedule. Viewers will recall the lively combination of news, interviews and weather on TABLOID that was telecast to a limited network in 1953 with Dick McDougal, Gil Christy, Elaine Grand and Percy Saltzman. The hour-long CLOSE-UP with J. Frank Willis ran from 1957 to 1963; CITIZENS' FORUM made a successful transition from radio to television, along with programs such as EXPLORATIONS, and FIGHTING WORDS with the celebrated critic Nathan Cohen.

## CURRENT AFFAIRS...

Early in the 60s, THIS HOUR HAS SEVEN DAYS was making news and generating excitement among viewers with a new brand of broadcast journalism and the on-camera dynamism of Patrick Watson and Laurier Lapierre. The concept was investigative, probing, provocative and controversial. A number of current affairs series followed in the SEVEN DAYS slot including SUNDAY, WEEKEND and THE WAY IT IS, but generally speaking it was a period of reflective documentaries by executive producer Cam Graham, whose impressive work encompassed THE TENTH DECADE, about the Pearson-Diefenbaker era, and THE STYLE IS THE MAN HIMSELF, an early portrait of Pierre Trudeau. Later came THE CANADIAN ESTABLISHMENT as well as the half-hour weekly series THE WATSON REPORT and the mini-series LAWYERS, inspired by the Jack Batten best seller.

But it was in 1975 that investigative journalism reached a new high with the debut of "the fifth estate". The series won an Academy Award for JUST ANOTHER MISSING KID, John Zaritsky's tragic story of the disappearance of an Ottawa youth on a motor trip in the U.S., and two International Emmys for John Kastner's documentaries, FOUR WOMEN, dealing with breast cancer, and FIGHTING BACK, about four children battling leukemia. Last season, "the fifth estate's" story on rancid tuna made front-page news in every paper across the country and led to the resignation of a federal cabinet minister.

## CURRENT AFFAIRS...

VENTURE, a half-hour weekly series on business, has recently joined two long-running series, MARKETPLACE, dealing with consumer affairs matters, and Roy Bonisteel's MAN ALIVE, which concerns itself with ethics, morality and religious issues. Other series over the years have included QUARTERLY REPORT, a series of White Papers on issues affecting the country; the afternoon interview show TAKE 30; THE OMBUDSMAN, championing the cause of ordinary citizens, and the late-night show 90 MINUTES LIVE, with Peter Gzowski.

A number of provocative documentaries were co-produced with the National Film Board, including Donald Brittain's HENRY FORD'S AMERICA, which won an International Emmy in 1977. More recently, Brittain produced CANADA'S SWEETHEART: THE SAGA OF HAL C. BANKS and FINAL OFFER, Bob White's contract negotiations with General Motors, which saw the break-away from the parent UAW in the U.S. Two mini-series by Gwynne Dyer, entitled WAR and THE DEFENCE OF CANADA, explored the bellicose side of human nature. CONNECTIONS, Part I and II, which dealt with organized crime, drew critical acclaim by audiences and the media across Canada.

COUNTRY CANADA, under the Agriculture and Resources Unit of TV Current Affairs and hosted by Sandy Cushon out of Winnipeg, is the longest-running, continuous series on CBC-TV's English Network. It deals with changes affecting Canadians in the agriculture industry. THIS LAND, a series on Canada's wilderness and wildlife, winds up this year following a run of 17 years.

August 1986



## ARRIVAL OF TV IN CANADA BROUGHT WORLD-CLASS DRAMA

World-class drama has been featured on the English Television Network since its beginnings in the early 50s.

The CBC televised the works of dramatists from around the world--Shaw, Pirandello, Lorca, Elliot, Ibsen, O'Casey, Brecht, Giraudoux and Chekhov were among those whose works were brought to life for countless Canadians.

"Those were invigorating days," says Robert Allen, head of the CBC's Television Drama Department in the 50s and 60s when FESTIVAL, QUEST, SCOPE and FOLIO were windows on drama. "Actors came from everywhere to play choice roles in plays by Shakespeare, Pinter, Anouilh and Rattigan. Among them were Maurice Evans, Melvyn Douglas, Jack Klugman, Dame Edith Evans, Franchot Tone, Billy Dee Williams, Keir Dullea and many more."

Scores of Canadian actors triumphed before CBC television cameras. Kate Reid, Barry Morse, William Shatner, Katherine Blake, Douglas Rain, Frances Hyland, Bruno Gerussi and Zoe Caldwell were among those who captivated and entertained our audiences.

During each and every week for the past 30-plus years, Canadian writers, actors, producers and directors have been part of those flickering images in Canadian homes. The CBC is proud to have encouraged their work. Their names and the names of the programs they created will be familiar to you:

## WORLD-CLASS DRAMA...

FESTIVAL, FOLIO, QUEST, FOR THE RECORD, Robert Allen, Mavor Moore, Sydney Newman, Sylvio Narrizano, Mario Prizek; CARIBOO COUNTRY, THE INSURANCE MAN FROM INGERSOLL, QUENTIN DURGENS M.P., Gordon Pinsent, John Colicos, Darryl Duke; HANGIN' IN, THE BEACHCOMBERS, JALNA, Philip Hersch; RIEL, John Trent, John Drainie, Toby Robins, Roberta Maxwell; WOJECK, George Bloomfield, Ron Weyman, Eric Till; A FAR CRY FROM HOME, John Hirsch; THE TAMING OF THE SHREW, Al Waxman; ONE OF OUR OWN, DYING HARD, HOW TO BREAK A QUARTER HORSE, Ted Follows, Philip Keatley, M. Charles Cohen; I MARRIED THE KLONDIKE, Harvey Hart, Anne Frank, John Vernon, Louis del Grande, David Barlow, Judith Thompson; CHAUTAUQUA GIRL, GENTLE SINNERS, Jeannine Locke, Martha Gibson, Ruth Springford, George Ryga, Margaret Atwood; THE KING OF KENSINGTON, Wendy Crewson, Lally Cadeau, Fiona Reid; JAKE AND THE KID, HATCH'S MILL, Douglas Campbell, Richard Monnette; THE PLAY'S THE THING, SIDESTREET, W.O. Mitchell, Donnelly Rhodes, Leueen Willoughby; SEEING THINGS, Janet-Laine Green; SUNSHINE SKETCHES OF A LITTLE TOWN, ADVENTURES IN RAINBOW COUNTRY, Leslie Nielsen; DREAMSPEAKER, THE COLLABORATORS, THE WINNINGS OF FRANKIE WALLS, Perry Rosemond, Bob Forsyth; PALE HORSE PALE RIDER, DRYING UP THE STREETS, BLIND FAITH, Charles Israel, Sam Levene, Martha Henry, Don Truckey; STREET LEGAL, Allan King, Maryke McEwen; CHARLIE GRANT'S WAR, TURNING TO STONE, Bill Gough, Anna Sandor, Howard Engel, George McCowan; HERE TO STAY, Ralph Thomas, Herb Roland; MARIA, Saul Rubinek, R.H. Thomson; READY FOR SLAUGHTER, EMPIRE INC., LOVE AND LARCENY, Mark Blandford, Douglas Bowie, Megan Follows, Kenneth Welsh.

And many, many more...And tomorrow there will be more and better drama programs.

CHILDREN'S TELEVISION PROGRAMS  
INTEGRAL PART OF CBC-TV SERVICE

The CBC's English Television Network offers more hours of children's programming per year than any other broadcaster in Canada, some 728 hours.

Programming for children has been carried on the television network from the opening night telecast on September 8, 1952 of UNCLE CHICHIMUS, whose antics with Hollyhock can still bring a smile to the faces of viewers who remember watching them in those early years.

Children in Canada grew up watching such other early series as TELESTORY TIME, HOWDY DOODY and AFTER FOUR. As Canadian television matured, so too did children's programming, with the debut of such programs as JUNIOR MAGAZINE starring youthful Roberta Maxwell and John Clark. Other well-known performers who first faced the cameras in productions for children were Patrick Watson, Al Hamel, Fiona Reid, John Candy and Dan Ackroyd.

The strong morning schedule for pre-schoolers has included THE FRIENDLY GIANT (Bob Homme), seen in its 27th season this year; MR. DRESSUP (Ernie Coombs), now in its 20th year; and SESAME STREET, in its 16th year.

The morning period is now augmented by the first new pre-school series in 16 years--FRED PENNER'S PLACE--and an increase of from 35 to 40 per cent Canadian content in the popular SESAME STREET, which will soon contain three Canadian muppet characters.

## CHILDREN'S TELEVISION...

The after-school schedule has delivered many award-winning and highly-acclaimed series such as AFTER FOUR; COMING UP ROSIE; HOMEMADE TV; FOR KIDS ONLY; THROUGH THE EYES OF TOMORROW; YES, YOU CAN; WHAT'S NEW? (now in its 14th year) and WONDERSTRUCK. John Candy and Dan Ackroyd made their first television appearances in COMING UP ROSIE.

The importance which the CBC attaches to children's programming is attested to by two important decisions made over the years. The first was to drop all commercial advertising within or adjacent to children's programs. The second was to involve independent producers in this area of programming, thus adding to the creative and financial resources available for new children's programming.

Today, independent productions account for almost 50 per cent of children's programming on CBC television, with such award-winning series as KIDS OF DEGRASSI STREET; SONS AND DAUGHTERS; GOING GREAT; OWL TV; SPIRIT BAY; THE ELEPHANT SHOW; VID KIDS; THE EDISON TWINS; and five series with naturalist Gerald Durrell.







## CBC ENGLISH RADIO

"... arguably the best radio service in the world."

So said Les Brown, the distinguished editor of Channels magazine, and the three-and-a-quarter million Canadians who listen to CBC Radio each week obviously agree.

The initial vision of the 30s conceived a public radio system, providing programming for all Canadians, of all tastes, ages and interests from all regions. Today, with two networks, 31 stations and hundreds of transmitters, CBC Radio has become a unique and valued institution for Canadians -- offering the best news and public affairs programming in the country; providing the largest stage and audience for Canada's actors, writers, musicians and composers; and developing, reflecting and enriching our culture.

Today, as in the early years, CBC Radio's stars such as Peter Gzowski, Vicki Gabereau, Clyde Gilmour, Jay Ingram, Erika Ritter, are household names. Major Canadian symphonies can be heard nearly everywhere with unmatched technical brilliance. The works and thoughts of our best writers from Robertson Davies to the youngest, growing talent, are broadcast regularly. THE ROYAL CANADIAN AIR FARCE, IDEAS, THE SCALES OF JUSTICE, SUNDAY MORNING, MOSTLY MUSIC are just a few of the network series as well known to Canadians as popular entertainment and serious works in other media.



## ENGLISH RADIO...

Our broadcasters, producers and technicians are supported by skilled managers and support staff whose names are never heard in the credits and whose faces are never seen in publicity material.

With diminishing budgets, our major challenge now and in the next half-century will be to continue to fulfil the high expectations of more Canadians. To maintain our distinction in an era of choice we are determined to contribute to the art of radio through the development of talent, and through innovations to expand our news coverage at home and abroad; to bring full CBC service to more Canadians through the stereo network; and finally, to exploit satellite and cable technology in order to offer more programming choices for more listeners.

The encouragement of colleagues, critics and generations of Canadians who have grown up with CBC Radio will support and inspire us as we face the next 50 years.

Michael McEwen  
Vice-President  
English Radio Networks

August 1986





ENGLISH RADIO PROGRAMMING

- . Current Affairs
- . News
- . Music
- . Variety
- . Drama and Features
- . Sports





RADIO CURRENT AFFAIRS:  
KEEPING CANADIANS INFORMED FOR 50 YEARS

From RADIO FREE FRIDAY to AS IT HAPPENS; from CAPITAL REPORT to SUNDAY MORNING; from TRANS-CANADA MATINEE to MORNINGSIDE; from CITIZENS' FORUM to CROSS COUNTRY CHECKUP. For half a century Canadians have depended on CBC Radio to keep them informed.

The cornerstone of today's Radio Current Affairs was laid by the old Talks Department, so named because it specialized in scripted talks by experts. These sometimes took the form of a straight explanation, say the latest knowledge on earthquakes; at other times the guest speaker was invited to present an opinion on a controversial subject based on his or her expertise. The talks lasted 10 minutes (in programs like SPEAKING PERSONALLY and OUR SPECIAL SPEAKER), and as long as half an hour on UNIVERSITY OF THE AIR and THE MASSEY LECTURES (which still thrives within IDEAS).

In 1943 the name of the department changed to Public Affairs, to reflect our readiness to produce programming that not only informs but also challenges ideas. And we ventured into new program formats, namely the documentary, the panel discussion and the magazine. Listeners may recall SOUNDINGS, BETWEEN OURSELVES, FIGHTING WORDS and TRANS-CANADA MATINEE.

## RADIO, CURRENT AFFAIRS...

The 1970 Ward-Meggs Radio Study, which made sweeping recommendations on how CBC Radio should adapt to the television age, gave rise to the Radio Revolution. A massive overhaul of our programming created local current affairs programs for prime listening times (6 to 9 a.m., 12 to 2 and 4 to 6 p.m. on weekdays) at our English radio stations. The department sets policies and standards for programs produced for these crucial periods.

There were also sweeping changes on the national network. Programs intended for general audiences moved into daytime periods, while those intended for specialized groups moved into the evening. The once popular CITIZENS' FORUM, a collaboration with the Canadian Institute for Adult Education, featured panel discussions on controversial topics. This evolved into the national open-line show we know today as CROSS COUNTRY CHECKUP.

Concern that radio listening levels dropped after the major newscast at 6 p.m. led to experiments with multi-topic magazine formats for the 6:30 p.m. time slot. These began with RADIO FREE FRIDAY and the very successful AS IT HAPPENS, the latter of which eventually expanded to five nights a week and attracted a significant audience. Barbara Frum was its founding host; today, Dennis Trudeau calls the world's newsmakers.

The old-fashioned program for women, TRANS-CANADA MATINEE, evolved through the 60s to become THIS COUNTRY IN THE MORNING, and then MORNINGSIDE, with host Peter Gzowski.

## RADIO, CURRENT AFFAIRS...

The Sunday commentary program CAPITAL REPORT and the magazine show SUNDAY SUPPLEMENT were replaced in the mid-70s by what has become our flagship program: SUNDAY MORNING. It uses every form known to radio to sort out the events of the week, such as Nancy White's satirical songs, multi-continent panels, and its own brand of award-winning field documentaries. As CBC celebrates its 50th anniversary, this show marks its 10th birthday with the introduction of a new host, Linden MacIntyre.

High journalistic quality and audience success usually go hand in hand, as in the case of another 10-year-old "institution": QUIRKS AND QUARKS, with host Jay Ingram. It started as radio's definitive science magazine program out of Vancouver, with David Suzuki. The program has been honoured many times, notably with the 1985 ACTRA award for the best documentary, THE WORLD AFTER NUCLEAR WAR, and The Royal Canadian Institute's recognition of Ingram as its 1985-86 Sanford-Fleming Medal recipient. THE FOOD SHOW continues to attract large audiences in its Sunday morning slot; and this summer we brought Canadians a nightly report on Expo 86 with EXPO EDITION from Vancouver.

The new network schedule for 1985 has introduced a "strip" of half-hour programs in the 7:30 p.m. period. Two of them are produced by Current Affairs: THE MEDICINE SHOW on Wednesdays and BUSINESS WORLD on Thursdays.

CBC Radio Current Affairs continues to challenge the frontiers of the medium to provide opinion and perspective on the news of the day and the issues of our time.

## CBC BEGINS ITS OWN RADIO NEWS SERVICE IN 1941

The Canadian Broadcasting Corporation began its own English Network Radio news service in January 1941 in response to the tremendous thirst among Canadians for news about the war and how our armed forces were doing in Europe. Until then the CBC had relied, since its creation in 1936, on wire service bulletins from The Canadian Press and United Press.

Listeners who experienced the war will recall the vivid description of Canadians in action by CBC correspondents Matthew Halton, Marcel Ouimet, Bill Herbert, Andrew Cowan, Harold Wadsworth and Bert Powley. At home, news reader Lorne Greene was known as "the voice of doom". He became the most familiar voice in the country as he brought the victories and defeats of Allied forces into Canadian homes night after night.

The reporting by CBC war correspondents in 1943 brought the Corporation a prestigious Ohio Award for news coverage.

In 1941, news bureaus were established in Toronto, Halifax, Montreal, Winnipeg and Vancouver. Aside from its war effort, the CBC News Service relied on the BBC for international news until 1968. The start of the WORLD AT EIGHT and the WORLD AT SIX prompted the development of CBC Radio's own international sources and correspondents.



## RADIO NEWS...

Another milestone was reached for CBC Radio News in 1972 with the implementation of local information programming in the 6-9 a.m. period which combined national, regional and local news. This led to the development of local and regional newsrooms and reporters contributing to network newscasts. Today, CBC Radio News has 31 newsrooms located across the country, news bureaus in Moscow, Washington and London, and correspondents shared with CBC Television News in Paris and Beijing. The result is a national news service with a national standard of performance that is without parallel in world broadcasting.

Current Radio Network news programming features the "hourlies"; the prime morning newscast "WORLD REPORT" with chief news correspondent Vince Carlin; CANADA AT FIVE, with emphasis on domestic news in five editions (one for each time zone Monday to Friday); THE WORLD AT SIX; MEDIA FILE with Carlin as host, and THE HOUSE, a weekly report from Ottawa on the activities of the House of Commons.

The appetite for news from around the world has increased over the years, along with CBC Radio's reputation for providing fast and accurate reporting of major news events.

## CBC RADIO PROVIDES PLATFORM FOR CANADIAN MUSICIANS AND COMPOSERS

Throughout the 50-year history of the CBC, listeners to the English Radio Network have heard the creations of the great composers, past and present, performed by the outstanding musicians of the day.

The English and French Radio Music Departments have commissioned nearly 600 works over the half century, which have involved the creative output of some 240 Canadians. They represent a wide range of musical genres from chamber music to symphonies for full orchestra, from concertos to experimental electronic music, and from unaccompanied choral repertoire to operas and musicals.

Some memorable performances from the late 30s include the Metropolitan Opera from New York, which is still heard today; the Toronto "proms", held at Varsity Arena beginning in 1938 under the guidance of Reginald Stewart and guest conductors and, from Montreal, the summer concerts given at the Chalet on Mount Royal. The same year A MUSICAL PORTRAIT OF CANADA was presented by the CBC at the Fifth World Concert, under the auspices of the International Broadcasting Union.

In 1942, the CBC commissioned a new opera on a Canadian theme, by a Canadian composer, with a libretto written by a Canadian. This light opera, TRANSIT THROUGH FIRE, written by John Coulter and composed by Dr. Healey Willan, dealt with the struggle of Canadian youth to escape from the disillusionment of pre-war years through self-sacrifice in the war. Other performances in the series included some of the most eminent conductors in North America, among them Sir Ernest MacMillan.

## RADIO FOR MUSICIANS AND COMPOSERS...

In its encouragement of young talent, the CBC's English and French Music Departments jointly sponsor three music competitions: CBC Young Performers Competition which began in 1943 as Singing Stars of Tomorrow, CBC National Radio Competition for Young Composers, and the CBC National Radio Competition for amateur choirs.

The CBC Vancouver Orchestra, the remaining CBC "house" orchestra, was formed in 1938 and is devoted to performing and broadcasting music from the chamber orchestra repertoire. It regularly commissions and performs music of Canadian composers and features Canadian soloists and conductors.

On the lighter side, GILMOUR'S ALBUMS, with host Clyde Gilmour, celebrates its 30th anniversary this fall; and from Vancouver, Bob Kerr's OFF THE RECORD celebrated its 25th anniversary earlier this year. Margaret Pacsu invites her audience to LISTEN TO THE MUSIC and Leon Cole is the popular host of RSVP.

A CELEBRATION OF GENIUS, marking the 300th anniversary of the births of Bach and Handel, was broadcast throughout Canada and the United States as well as by 16 other world broadcast organizations, all members of the European Broadcasting Union. One of the programs, GLENN GOULD: THE WELL TEMPERED POLYMATH, received an honourable mention at the 1985 Prix Italia.

## RADIO FOR MUSICIANS AND COMPOSERS...

Radio Music broadcasts 10 operas annually by such Canadian companies as the Canadian Opera Company, as well as productions from Vancouver, Edmonton, Calgary and Winnipeg. Two notable productions included LOUIS RIEL by Harry Somers in 1975 and WINTHROP by Istvan Anhalt in 1986.

A number of international competitions have been covered by the CBC, and this coverage has been broadcast as well on public radio in the U.S. They include the Tchaikovsky Competition in Moscow in 1978-82-86, the International String Quartet Competition in Banff in 1983-86, the International Bach Competition in Toronto in 1985, and the Montreal International Competition from 1980-85 inclusive.

Openings of Canada's newest concert halls were covered by the CBC--Toronto's Roy Thomson Hall in 1982, and the Calgary Centre for The Performing Arts and the Thunder Bay Community Auditorium, both in 1985.

In 1981, CBC Radio Music launched the prestigious SM5000 series of high-quality classical recordings. The Department also produces the CBC Classics label, and is a partner with the Canadian Music Centre in Centredisc, both of which feature the music of Canadian composers.

August 1986

HAPPY GANG DELIGHTED NOON-HOUR  
AUDIENCE ON CBC FOR 22 YEARS

Knock, knock.

Who's there?

It's THE HAPPY GANG.

Well, come on in!

That was the opening for one of the longest-running variety series in the history of the CBC English Radio Network. From 1937 to 1959, a whole generation grew up with the Gang--Bert Pearl and his cheerful musical cohorts, who provided noon-hour entertainment to listeners from coast to coast.

The opening was followed by a song written by Pearl himself, entitled "Keep Happy with The Happy Gang", and the whole gang contributed to the daily Joke Box. The original cast included Pearl, Kay Stokes, Bob Farnon and Blain Mathe.

Johnny Wayne and Frank Shuster emerged from the wartime army shows to bring their sense of the ridiculous to Canadians--making them laugh at themselves --and their special brand of humour still ripples across the country in their CBC television specials.

Radio laughter today comes from the ROYAL CANADIAN AIR FARCE, a regular feature that started on CBC Radio in 1973. The AIR FARCE, with Dave Broadfoot and his zany crew, have won a number of ACTRA Awards, and also captured the most entertaining program award for excellence from the U.S. publication "International Broadcasting". CBC listeners have also been entertained by THE FRANTICS and, starting this year, by the unique comedy style of the NORM.



## HAPPY GANG...

Listeners will remember RAWHIDE, Max Ferguson's irreverent oldtimer who rocked a few boats with his down-east, gravel-voiced wit from 1949 to 1962, along with sidekick Alan McFee. Ferguson is still heard today in his own Sunday show of music designed for a wide range of tastes. McFee, too, continues to entertain listeners with ECLECTIC CIRCUS.

Musicals by the talented Cliff Jones have also been well-received by CBC listeners, including HAMLET in 1973, HEY MARILYN in 1975 and FOR THE LOVE OF HOWARD in 1984.

Over the past half century CBC Radio Variety has provided a wide range of entertainment. Whether it's Vicki Gabereau in lively conversation with a rock star or a Shakespearian actor on GABEREAU, Arthur Black hosting BASIC BLACK, Augusta La Paix, and more recently, Brent Bambury, keeping nighthawks entertained on BRAVE NEW WAVES, Winnipeg's Jack Farr with THE RADIO SHOW, SIMPLY FOLK from Calgary, or THE ENTERTAINERS, it adds up to performance, with involved and entertaining hosts.

That was also true of some of the earlier variety series heard on CBC Radio, including the Ivan Romanoff singers on SONGS OF MY PEOPLE; the Carl Tapscott Singers; folk singers Ed McCurdy and Alan Mills; the Leslie Bell Singers and the Armdale Chorus from Halifax; down-east music by Don Messer and in the West on BURN'S CHUCKWAGON.

August 1986

RADIO DRAMA/FEATURES:  
AN ILLUSTRIOUS HISTORY

The breadth and scope of the programs presented today by the CBC Radio Drama and Features Department are the direct result of a long and illustrious history during which the Department offered new concepts in entertainment to a population which, to a large extent, had no access to theatres.

There were heroes in that revolution; Andrew Allan, Rupert Kaplan, Esse Ljungh, and Robert Weaver led the way with wonderful experiments that opened new horizons of pleasure to audiences and inspired young people all across the country to explore new fields of endeavor.

Long before the Stratford Festival, and before the many regional theatres sprang up, Andrew Allan's STAGE series brought Shakespeare into the homes of Canadians. Esse Ljungh honed to a fine degree the documentary drama dealing with social issues, and Robert Weaver, as executive producer of ANTHOLOGY, brought to the attention of Canadian listeners such writers as Margaret Atwood, Michael Ondaatje, Alice Munro, Al Purdy and Timothy Findley.

Names that spring to the lips of Canadians in any conversation about radio drama include John Drainie, Eric House, Douglas Rain, J. Frank Willis, Jane Mallett, Lorne Greene, Chris Wiggins, Ruth Springford, Martha Henry, Barry Morse and Don Harron.

Allan's STAGE series began in 1944 and ran for 25 years. Perhaps the most memorable production was Reuben Ship's lethal satire on McCarthyism entitled THE INVESTIGATOR which starred John Drainie and provoked an international row. Other series included Ljungh's IN SEARCH OF OURSELVES, CBC WEDNESDAY NIGHT, FORD RADIO THEATRE and G.E. SHOWTIME. Mary Grannan and her JUST MARY series (1939-1962) delighted the country's children, and her MAGGIE MUGGINS bridged the gap from radio to television.

## RADIO DRAMA...

THE CRAIGS, a farm drama written by Dean Hughes, was added to the noon-hour farm broadcasts in 1939 and became so popular that it remained for 25 years. Each region had its own farm family: THE CRAIGS in Ontario; THE JACKSONS in Winnipeg; THE GILLANS in the Maritimes and THE CARSONS in Vancouver.

As CBC Radio has adapted to changing times and tastes (and especially the competition from television), so has Radio Drama evolved.

The seventies and eighties introduced a radical change with the development of stereo production techniques. Major productions in stereo in recent years have included serial adaptations of Robertson Davies' THE DEPTFORD TRILOGY; Margaret Laurence's THE DIVINERS and Mordecai Richler's JOSHUA THEN AND NOW (prior to the novel's adaptation for film and TV). Listeners have also been treated to popular drama series such as JOHNNY CHASE, NIGHTFALL and the current fantasy/suspense program VANISHING POINT. THE SCALES OF JUSTICE series, with host Edward Greenspan, Q.C., continues to broadcast distinguished and controversial docu-dramas on Canadian crime. Most recently, the daily drama serial has returned to the network on MORNINGSIDE.

In Features the popular series IDEAS has provided listeners with provocative enlightenment for 21 years. Linking past and present it is hosted by that man of many talents, Lister Sinclair, himself an important contributor to the early days of Radio Drama. Peter Meggs, remembered by listeners as the first host of CONCERN, now introduces OPEN HOUSE from Ottawa--a religious program following the tradition of CONCERN, OPEN CIRCUIT and TESTAMENT. Arts and literature, supported for so many years by ANTHOLOGY, CRITICALLY SPEAKING and BOOKTIME, are today receiving close attention on the new weekly show STATE OF THE ARTS.

Today, Radio Drama and Features continues its record of success, its programs and producers having won 12 major radio awards in 1986 alone, while its dramas and documentaries are distributed throughout the U.S. on the American Public Radio Network. In providing a substantial contribution to the livelihood of Canadian writers and performers, the Department helps to ensure the continued existence of healthy Canadian theatre, film and television institutions.

CBC BEATS WORLD BROADCASTERS  
REPORTING MUNICH OLYMPIC TRAGEDY

CBC Radio Sports beat the rest of the world broadcasters in reporting the tragedy that struck the Munich Summer Olympics in 1972.

Bob Willson, Executive Producer of English Network Radio Sports, recalls that two members of the CBC Radio and Television crew covering the Olympics managed to get into the Canadian athletes' camp, located across the courtyard from where the Israeli athletes were billeted. Don Wittman and Bob Moir got there just before tight security blanketed the area where Palestinian guerrillas who called themselves the Black September group struck, killing 11 Israeli athletes.

"Perhaps because they were the first broadcasters on the scene, police allowed Wittman and Moir to remain, and first-hand accounts of the tragedy were flashed back to Canadian audiences. These reports were in great demand by other world broadcasters."

The first coverage of the Olympics by CBC Radio Sports were the London games of 1948--the first held since 1936 because of the Second World War. Since then, with the exception of the 1980 Moscow Games when the Canadian government refused participation in the Games by Canada, the CBC has provided coverage of all Olympic and Commonwealth Games (earlier known as the British Empire Games and later the British Empire and Commonwealth Games).

## MUNICH OLYMPIC...

Coverage by CBC Radio of the 1978 Commonwealth Games in Edmonton and the 1976 Summer Olympics from Montreal was extensive. It was exceeded only by coverage of the 1984 Summer Olympics in Los Angeles with sportscaster Mark Lee and Vicki Gabereau of VARIETY TONIGHT hosting a daily four-hour program.

One of the most exciting moments in sports history developed at the 1954 British Empire Games in Vancouver, which became known as the Miracle Mile Games. Roger Bannister of Britain and John Landy of Australia, the only two athletes to break the four-minute mile to that time, were competing against each other for the first time. Bannister won the historic mile by five yards with a time of 3:58.8 against Landy's 3:59.6. CBC Sports was also on hand for the Pan-Am Games in Winnipeg in 1967.

In the early days of radio, Foster Hewitt was the "eyes" for hockey fans and his thrilling play-by-play commentary excited listeners from coast to coast. His voice was heard on the old CRBC, the forerunner of the CBC, and began on the English Radio Network of the CBC upon its inception.

Another institution on CBC Radio was the CFL radio sports which celebrated 50 years in 1984. The first coverage from Hamilton was called by Red Foster, and there were to be many commentators to follow, including in the early days Steve Douglas, Fred Sgambati and Norm Marshall. The longest term held by any member of the on-air crew was Zeke O'Connor, who was the color commentator for 24 years.



## MUNICH OLYMPIC...

A wide range of sports has been covered over the years--in 1944 as part of a youth welfare program, Lloyd Percival hosted CBC SPORTS COLLEGE broadcasts; curling and horse racing were popular with radio listeners, including the annual Queen's Plate; coverage of the Canadian Open began in 1948; a favorite of boxing fans was the FRIDAY NIGHT CAVALCADE OF SPORTS, with Don Dunphy calling the action, including championship matches throughout the Joe Louis era; CBC Radio Sports was in the forefront of coverage of Can-Am and Grand Prix motor racing. Dave Price was another sportscaster in early CBC Radio days, and Bob Willson was heard on THE SOUND OF SPORTS for many years.

August 1986





CBC COMPETITIONS: A TRADITION OF NURTURING TALENT  
WITH CHALLENGE AND OPPORTUNITY

Over the past half-century, the CBC has continued to lead the search for young Canadians with talent and promise. The competitions have often changed; the tradition has remained.

Today's national competitions in music and the literary arts make a tremendous contribution to the country's cultural life, stimulating the creation of thousands of works by people in every region.

For performers with talent, dedication and ambition, the competitions provide critical comment from judges of national and international stature, as well as a unique gateway to recognition by their peers and the public.

The calibre of the winners over the years in both the musical and literary arts testifies to the power of the competitions to bring out the best in Canadians. Prize-winning writers have included Charles Ritchie, Michel Tremblay, Audrey Thomas, Normand Chaurette, Robert Munsch, Carol Shields, Louis Saia, Bill Bissett, Louise Roy, Yolande Villemaire, Gwendolyn MacEwan, Michel Gosselin, Michael Ondaatje and Janice Kulyk Keefer. And the list of winners in the Young Performers competition is a virtual Who's Who of the Canadian music scene: Arthur Ozolins, Louis Lortie, William Tritt, Mary Lou Fallis, Ingemar Korjus, Rosemarie Landry, Chantal Juillet, Angela Hewitt, Desmond Hoebig and Jon Kimura Parker, among many others.



## TALENT COMPETITIONS...

As the CBC celebrates its first 50 years, eight national competitions carry on the tradition of encouraging artistic expression and creative development:

- \* CBC RADIO LITERARY COMPETITION offers three prizes in each of the categories of Short Story, Poetry and Radio Play. Held annually since 1979, it attracted over 4,500 submissions in 1985. The competition is open to all Canadian writers.
- \* LE CONCOURS DE NOUVELLES DE RADIO-CANADA, begun in 1984, has three prizes for short stories submitted by any writer writing in French in Canada.
- \* LE CONCOURS D'OEUVRES DRAMATIQUES RADIOPHONIQUES DE RADIO-CANADA has, since 1973, annually awarded First and Second Prizes to 30-minute and 60-minute French-language radio plays.
- \* LE CONCOURS DE JAZZ DE MONTREAL, limited to Quebec groups from 1982 to 1985, has now joined with CBC Stereo and the Montreal International Jazz Festival to become a national competition for jazz artists.
- \* CBC RADIO MUSIC NATIONAL AUDITIONS choose promising new professional performers -- soloists and ensembles -- for broadcasts on CBC Stereo.



## TALENT COMPETITIONS...

- \* CBC NATIONAL RADIO COMPETITION FOR AMATEUR CHOIRS, on both the English and French networks, awards prizes in seven categories every two years.
  
- \* NATIONAL RADIO COMPETITION FOR YOUNG CANADIAN COMPOSERS, co-sponsored by the Canada Council and five provincial cultural agencies, is open to all Canadian composers under 30.
  
- \* CBC RADIO NATIONAL COMPETITION FOR YOUNG PERFORMERS offers cash awards and scholarships to artists in instrumental, piano and voice categories. It is open to all Canadians between the ages of 15 and 30.

With the broadcasts of these competitions, the CBC continues to serve the artistic community while letting all Canadians celebrate the excellence of our young performers.



## FRENCH NETWORK TELEVISION

The 50th anniversary of a major institution calls for a look back over the years. In the case of the CBC, there is so much material and such a variety of it that any attempt at a retrospective cannot help but be incomplete.

Recalling the highlights of radio and television programs brings back memories of the people who created them. Since many of these people have left us, this is a somewhat nostalgic exercise. First and foremost, we must express our gratitude to those who were involved at the very beginning.

The anniversary of this national institution, which is what the CBC is, is actually radio's anniversary, and we are happy to pay tribute to it. It is quite remarkable that after five decades these words from the Massey Commission (1951) are still valid:

The importance of national radio programmes is not limited, however, to the enjoyment of the audience, but includes the influence of the radio programme on those who take part in it. We find a general sense of the value of the work done by the CBC in encouraging the efforts of Canadian writers, composers and performers in literature, music and drama.

Public television has earned full status too, and thus deserves to participate fully in the celebrations. Indeed, it celebrated its 25th anniversary in 1977. On that occasion, the chief editor of La Presse, Jean-Guy Dubuc, wrote that the tax-paying public was right to applaud, since the CBC had provided more good programs than any other network in the world could probably have done in 25 years.



## FRENCH TELEVISION...

Who could forget the coverage of the Games of the XXist Olympiad in Montreal, in 1976, or Pope John Paul II's visit to Canada, in 1984; LA FAMILLE PLOUFFE or CAP-AUX-SORCIERS; L'HEURE DU CONCERT or an individual work like Des souris et des hommes; POINT DE MIRE or CARREFOUR; BOBINO, LA BOÎTE À SURPRISE or SOL ET GOBELET; the feats of Maurice Richard or the first Canada-U.S.S.R. hockey match. One could go on indefinitely in this vein.

In 1982, French Television won the CBC's first Oscar, with the animated film Crac by Frédéric Back. That year, 69 radio and television programs produced by the Corporation were awarded prizes in no less than 50 international festivals!

However, French television's most valued prize is the loyalty of its viewers. It was no doubt the public's consistent support of the CBC that led the Task Force on Broadcasting Policy, headed by Gerald Caplan and Florian Sauvageau, to recognize the CBC as a tool of national expression:

Our recommendations call for the CBC to continue playing a central role in assuring Canadians have a truly Canadian broadcasting system. For us the CBC is not a complementary broadcasting agency; it is the central one. It must be the main Canadian presence on television.

After 50 years of broadcasting for Canadians, this eloquent testimonial is an incentive to all those involved in the CBC to face the future with confidence.

Franklin Delaney  
Vice-President

August 1986







## CBC FRENCH RADIO

In this 50th year of public broadcasting in Canada, it is only natural that any Canadian citizen should wish to praise the CBC. Recognition of the worth and importance of the Corporation does not imply, however, that the person singing its praises wishes to take the credit for its success, no matter what that person's position may be.

So, speaking for the CBC's audience, I feel quite free to refer to the substantial contribution public radio has made to our personal lives and the development of French Canadians.

Information, in its broadest sense, is normally the first thing to come to mind when we think of radio. Radio has enabled us to keep up with many events at home and abroad. We have relied on it to keep us informed of the latest developments, in the midst of a domestic or a world crisis. Then, in the course of daily programs, we have often found out about scientific breakthroughs, musical and literary works, outstanding performances, prominent figures in history, and compassionate and courageous heroes.

Each of us could easily recall moments of deep emotion experienced over a newscast, a music or drama performance or the true story of an anonymous citizen.

We cannot help but be grateful for so many testimonies of human accomplishment. Radio has expanded its listeners' cultural spectrum and their window on the world.

Aside from enriching the cultural lives of individual listeners, CBC's French network has always played a key role in French Canada as a whole.



## FRENCH RADIO...

Every day, CBC French radio enables French Canadians from all regions, and all intellectual, political and social backgrounds, to acknowledge their common heritage, thus fostering tolerance and helping overcome the isolation created by geographical distance and sociocultural diversity.

Public radio may be regarded as both a witness and a protagonist in French Canada's social progress, promoting insight into daily events and providing citizens with a forum for debating sensitive issues. It has helped French Canadians develop a critical approach that has made them more inclined to examine, understand and assess their situation. It has allowed various groups, established ones alongside minorities, to identify, express and compare their respective aspirations.

It can be claimed that French Canada's cultural identity would not be what it is, if it had not been for CBC's French radio. It has always emphasized the arts. It has given artists and performers the opportunity to share their creations, as well as their ideas about artistic events and issues, with the public. The CBC has set up national contests and supported the contribution of our artists on the international scene. In addition to making the whole country aware of cultural activity in various areas, it has actually fostered creativity.

Last but not least: CBC French radio has acquainted the public with the various forms of the spoken language, while promoting, through its own hosts and journalists, simple and correct speech. Even though the CBC's language has always been accessible to the average listener, it remains somewhat above a colloquial level. The quality of language, moreover, has been supported and extended by radio. More than once, some of its personalities have been cited as examples.

The future of CBC French radio lies in the hands of the community; it will become what its audiences expect from it and what its political and cultural leaders want it to be. It will probably continue to reflect the opinions and values of the day. However, radio should remember that the calibre and dedication of its past and present contributors remain the best inspiration for those who are shaping its future.

Jean Blais  
Vice-President  
French Radio

August 1986





FRENCH NETWORKS  
(RADIO AND TELEVISION)

- . Information Programs
- . Drama
- . Music
- . Youth Programs
- . Culture and Science
- . Religious Programs
- . Socio-family Programs
- . Agriculture and Natural Resources
- . Sports
- . Humour and Fantasy
- . Variety
- . Cinema





## INFORMATION SERVICES

Hollywood may have provided the United States with a president, but some claim that the CBC's Information Services gave Quebec a premier. Indeed, many feel that it was the reputation he acquired on the television program POINT DE MIRE that thrust René Lévesque into politics and later to the leadership of Quebec.

But he is not the only example. An entire generation of CBC hosts and analysts have become major players on our political stage over the past 25 years--for instance, Gérard Pelletier, Jeanne Sauvé, André Laurendeau and Jean-Luc Pepin. At one time or another, these people have held influential positions in Information and Public Affairs.

The CBC has always kept pace with the development of Canadian society. This has given rise to criticism--the harshest coming generally from people who thought that Information and Public Affairs was being used as a propaganda tool. In fact, it serves rather as a mirror, giving an accurate reflection of trends in Quebec and Canada.

In the early 1940s, the mirror was only allowed to reflect official images; after all, the country was at war. During those years, the eminent journalist Louis Francoeur commented on the often sombre and worrying events of the day on a program entitled LA SITUATION CE SOIR, which gathered anxious listeners round their radios.

## INFORMATION SERVICES...

The visit to Canada by King George VI in 1939 was the first major event ever covered by the Corporation. Nine announcers and a crew of technicians were assigned to describe the comings and goings of the first sovereign to set foot on Canadian soil.

Forty-five years later, the CBC mobilized hundreds of commentators and technicians to cover the first visit of a pope, John Paul II, to Canada. Between the two events, Information and Public Affairs was to expand at the same rate as the society it was serving.

The News Department was set up in 1941. Till then, the announcers would read dispatches from news agencies, hastily translated by freelance journalists. To cover the activities of Canadian troops stationed in Europe and Africa during World War II, Marcel Ouimet set up a small team of correspondents. These were the "war correspondents" who, with the exception of Paul Dupuis, formed the initial core of the News Department set up in Montreal at the end of the war.

In the early 1950s, a young reporter was attracting attention. Gifted with a remarkable ability to popularize information, René Lévesque soon became the star of the Information Department. The program CARREFOUR, which he co-hosted with Judith Jasmin, focused on all the major political issues in Canada and abroad. In 1955, both journalists were assigned to television, along with Solange Chaput-Rolland and Jean Ducharme, on a current affairs program that was also called CARREFOUR.

## INFORMATION SERVICES...

At the same time, René Lévesque's POINT DE MIRE became the information program with the largest following in Quebec. For the first time ever on television, someone was making clear and forceful comments on the major issues of the day.

Programs such as AUX QUATRE COINS DU MONDE and PAYS ET MERVEILLES, with André Laurendeau, opened new windows on the world. OPINIONS, hosted by Jeanne Sauvé, focused on the problems of teenagers. Fernand Seguin's LE SEL DE LA SEMAINE seasoned the viewing menu with prominent figures such as Jean Rostand and Han Suyin.

Information kept a close watch on all society's intellectual trends. PREMIER PLAN and TRIBUNE LIBRE, with Gérard Pelletier and Jean-Luc Pepin, approached issues of concern to French Canadians. The winds of change were sweeping over Quebec: Jean Lesage had come to power, the first episode in a not so quiet revolution that was to upset the political situation in Canada.

A visit to Quebec City by the Queen in 1963 ended in violence. The CBC devoted over two hours to coverage of the event. Many other events would follow: secularization, bombs, strikes, the October Crisis, the election to power of the Parti Québécois, the referendum, patriation of the Constitution. Information kept a finger on the Quebec pulse, with DOSSIERS, FORMAT 30, FORMAT 60, REPÈRES and so on. Young and brilliant journalists came to the fore--Pierre Nadeau, Bernard Derome, Madeleine Poulin, Michèle Viroly and numerous others. They are the ones now hosting the CBC's major information programs. These include LE POINT and LE TÉLÉJOURNAL, which with the support of new technology transport millions of viewers around the planet, and sometimes beyond.

## INFORMATION SERVICES...

The role of information on radio has not diminished for all that. On the contrary, technology has made it even more flexible. Radio can now report events as they happen and wherever they happen. And listeners can be reached wherever they happen to be.

August 1986

## DRAMA

The pioneers in the early days of the CBC's French Television Drama Department were bold, not to say foolhardy. At a time when the Corporation could only rely on itself, it had to produce all its drama programming. The task was considerable, but it enabled the Corporation to become one of the major drama production centres in the world. The entire arts community was called upon to contribute: writers, performers, authors, set decorators and composers.

Fortunately, many of these pioneers had acquired radio experience. Radio serial drama and theatre were introduced in 1938. VIE DE FAMILLE, LA PENSION VELDER and UN HOMME ET SON PÉCHÉ were part of the daily lives of CBC audiences. More and more serials were created: JEUNESSE DORÉE, LA MÉTAIRIE RANCOURT, FRANCINE LOUVAIN, RUE PRINCIPALE and GRANDE SOEUR. There was drama programming in the morning, afternoon and evening. With its 22 years on the air, RUE PRINCIPALE established a record of longevity.

On his return from Paris, Jacques Auger produced the radio program LE THÉÂTRE CLASSIQUE, which featured works by such playwrights as Racine, Molière and Corneille. LE THÉÂTRE FORD presented contemporary plays, while VOIX DU PAYS introduced listeners to local performers.

## DRAMA...

Yet, for writers and performers alike, the real impetus behind French Canadian theatre was television. Every week, one or two drama productions were presented. The producers took on the most difficult works from the classical and contemporary repertoires, from Molière to Guitry, including Musset.

Cocteau's OEDIPE-ROI, with Jean Coutu and Gilles Pelletier, launched drama programming on September 6, 1952, the day television was inaugurated in Montreal. Nearly 1,000 works--comedy, tragedy and vaudeville--have since been performed on such programs as LE THÉÂTRE ALCAN, JEUDI-THÉÂTRE, LE THÉÂTRE D'UNE HEURE, À GUICHET FERMÉ and EN PREMIÈRE. The CBC has also encouraged writers. In May 1953, it carried ZONE, by Marcel Dubé, followed by UN SIMPLE SOLDAT, BILAN and MÉDÉE. Works by Guy Dufresne, Félix Leclerc, Louis Carrier, Gratien Gélinas and Charlotte Savary have also been presented. The CBC even launched a contest in 1964 to discover new writers. The first winner was a young and talented unknown by the name of Michel Tremblay.

Serial drama was introduced on television on November 4, 1953 with the presentation of LA FAMILLE PLOUFFE by Roger Lemelin. For six years, the program commanded the undivided attention of Quebeckers, who developed a close bond with Maman Plouffe, Papa Plouffe, Napoléon, Cécile, Ovide, Guillaume, Stan Labrie, le père Gédéon and Rita Toulouse. This was a family with countless brothers and sisters.



## DRAMA...

A few months later, QUATORZE, RUE DE GALAIS, by André Giroux was added to the schedule. This was followed by TOI ET MOI by Jeannette Bertrand, LE SURVENANT by Germaine Guèvremont and CAP-AUX-SORCIERS by Guy Dufresne.

In 1956, Claude-Henri Grignon adapted UN HOMME ET SON PÉCHÉ for television. Séraphin, Donalda, Alexis, le père Ovide and le curé Labelle embarked on a new career that would last more than ten years. This was followed by Robert Choquette's LA PENSION VELDER and Jovette Bernier's JE VOUS AI TANT AIMÉ. Other stirring television drama has included LE PAIN DU JOUR, RUE DES PIGNONS, QUELLE FAMILLE, GRAND-PAPA, TERRE-HUMAINE and JAMAIS DEUX SANS TOI, which have been among the most popular programs ever broadcast by the CBC.

The phenomenal success in recent years of LE TEMPS D'UNE PAIX shows that television serial drama remains healthy and continues to fascinate a people who sees in it a mirror of its daily lives.

Today, radio drama is mainly scheduled on the stereo network. LE THÉÂTRE DU LUNDI and LA FEUILLAISSON, for example, help maintain a fine tradition and foster the creativity of French Canadian writers from across the country.

## MUSIC

Music is an integral part of a people's culture, and throughout its history the CBC contributed significantly to providing our musicians with a forum for their work. Without the CBC's support, many performers and composers would not have been able to pursue their careers. L'HEURE SYMPHONIQUE, L'HEURE DU CONCERT and LES BEAUX DIMANCHES remain among the finest moments in the history of Canadian music.

In its early days, the CBC sought counsel from two internationally-acclaimed Canadian conductors--Wilfrid Pelletier and Sir Ernest MacMillan. In 1938, Jean-Marie Beaudet, a musician and conductor, was appointed to head the music programs department. He immediately scheduled L'HEURE SYMPHONIQUE, which was devoted to classical music. At the same time, the CBC signed an agreement to broadcast live performances from the Metropolitan Opera, a musical feast that is still on the air.

For 17 years, from 1948 to 1975, LES PETITES SYMPHONIES provided radio listeners with fine music entertainment. Our best performers, including Pierrette Alarie, Léopold Simoneau, Robert Savoie, Jean-Paul Jeannotte and Denis Harbour, were the delight of music lovers.

With such programs as NOS FUTURES ÉTOILES, the CBC French Network helped launch the careers of young performers; these included Louis Quilico, Jon Vickers and Gilles Lamontagne, to name but a few. It has also provided

## MUSIC...

our composers--Clermont Pépin, Serge Garant, Claude Champagne, Gabriel Charpentier and many others--with invaluable support and encouragement. Several of their works were performed for the first time on PREMIÈRES.

As a sort of modern-day patron, the CBC enables thousands of musicians and performers to develop their art and earn their livelihood. Moreover, it organizes national competitions to locate and foster new talent. More importantly, it offers Canadians an opportunity to listen to performances of fine music from across Canada and around the world.

Television, even in its earliest days, has always placed importance on music. It recruited new audiences for ballet, a form of artistic expression that was little known at the time. The remarkable program entitled L'HEURE DU CONCERT--considered by many to be the best television program ever produced--was introduced in 1954. For 12 years, viewers were able to hear and see masterpieces from the music and ballet repertoires. The productions by Noël Gauvin, Pierre Mercure and François Bernier were dramatic and daring. The best performers from Canada and abroad were featured on L'HEURE DU CONCERT: Anna Malenfant, Maureen Forrester, Pierrette Alarie, Claire Gagnier, Jean Casadesus, Glenn Gould, among others.

## MUSIC...

A number of world premières have been presented on CBC Television: L'Heure espagnole by Ravel, with Pierrette Alarie and Jean-Paul Jeannotte; Les Noces by Igor Stravinsky, for which Ludmilla Chiriaeff, founder of Les Grands Ballets Canadiens, created a brilliant choreography; and Rossini's Le Barbier de Séville, which won an Emmy award, the highest distinction granted by American television.

Since 1965, when L'HEURE DU CONCERT was withdrawn from programming, major musical works performed by renowned orchestras, including the Orchestre symphonique de Montréal under the direction of Charles Dutoit, have been presented on LES BEAUX DIMANCHES.

Continuing an international musical tradition, L'Oiseau de feu by Stravinsky, produced for CBC Television, won a Golden Prague Award in 1980.

This season, the CBC is devoting even more air time to music, adding concerts, operas and ballets to its Sunday afternoon programming.

Over the years, radio music programming has never ceased to expand. Today, it continues to be carried on AM radio and forms an essential part of our stereo network schedule.

## YOUTH PROGRAMS

Pépinot, Bobino, Fanfreluche and Sol are all names that still bring back wonderful memories; they are television characters who have delighted generations of young audiences.

Few television services place as much importance on youth programs as does the CBC's French network. Its programming is designed to please and serve all age groups. There are puppets and colorful characters for the little ones, adventure series for teenagers and programs dealing with somewhat more serious subjects for those between 15 and 20.

Radio had already paved the way. As early as 1940, the CBC scheduled an educational program called LE QUESTIONNAIRE DE LA JEUNESSE, broadcast on Saturdays. Then it introduced NOS COLLÈGES AU MICRO, a quiz that tested the knowledge of students. And for 20 years, younger children delighted in LES CONTES DE TANTE LUCILLE. Today's grownups still remember RADIO P'TITS BOUTS D'CHOUX, with the marvelously whimsical Guy Mauffette.

The writer Jean Desprez made her debut in radio serials for young audiences. She created LA MARMAILLE, followed by LES AVENTURES DE BÉCASSINE and YVAN L'INTRÉPIDE.

However, it is on television that programs for children and teenagers have been outstanding, both for their variety and their quality.

## YOUTH...

In the fall of 1952, PÉPINOT ET CAPUCINE, puppets who were given voices by well-known actors and actresses, enjoyed tremendous popularity among children. The producers assigned to the series over the years included Pierre DesRoches, who until recently was Vice-President of the French Television Network, Jean-Paul Ladouceur, now a successful film producer, and Pierre Gauvreau, the author of LE TEMPS D'UNE PAIX.

BOBINO, with Guy Sanche, remains the undisputed popularity champion. The program was on the air for 28 years. Three years ago, when the cancellation of the program was announced, the ensuing public outcry forced Radio-Canada to postpone its decision.

Other children's programs have included MAMAN FON FON, with Claudine Vallerand; LA BOÎTE À SURPRISE, with Pierre Thériault, who had an outstanding 12-year career; LA SOURIS VERTE, with Louisette Dussault; SOL ET GOBELET, which served to launch Marc Favreau's international career; LE PIRATE MABOULE, with Jacques Létourneau; FANFRELUCHE, with Kim Yaroshevskaya; NIC ET PIC, PICOTINE, POP CITROUILLE, ROQUET BELLES OREILLES, GRANDGALLO ET PETITRO and PASSE PARTOUT.

The CBC has also produced adventure series for teenagers, based on historical events and figures such as RADISSON and D'IBERVILLE.



## YOUTH...

In addition to these entertainment programs, there were other more serious ones which focused on questions of special concern and interest to young people: OPINIONS, broadcast from September 1956 to May 1962 and hosted by Jeanne Sauvé, the present Governor General of Canada; IMAGES EN TÊTE, which dealt with film production and cinema; LE MAGAZINE INTERNATIONAL and GÉNIES EN HERBE. The latter, which was first broadcast in 1974 with host Serge Arseneault, is still on the air.

In cooperation with three European networks in 1978, the CBC introduced a highly successful international competition, LA COURSE AUTOUR DU MONDE. Mario Bonenfant, a Quebec competitor, ranked second at the end of the 1982-83 season.

The importance of popular music in the lives of young people is not a recent phenomenon. In November 1957, producer Maurice Dubois introduced LE CLUB DES AUTOGRAPHES, with Pierre Paquette. The program, which lasted five years, showcased the young singing stars of the time.

To entertain through education has always been Radio-Canada's primary objective in designing programs for young audiences.

August 1986

## CULTURE AND SCIENCE

Parliament created the Canadian Broadcasting Corporation to stem the influence of the United States that was spreading throughout the country by way of the airwaves. At a time when few people had the resources to pursue formal schooling, the Corporation immediately became a unique instrument of cultural education that could reach all levels of society.

During the course of its 50-year history, the CBC has done more than any other organization to develop and promote the culture of French Canadians. The Corporation has always aimed to provide its audiences with programs of the highest quality in both radio and television. It has established and maintained high production standards and consistently required that the various program hosts use simple and correct French in all areas of programming.

One of the outstanding radio series in the history of the Corporation's French Network has been RADIO-COLLÈGE. It was introduced in 1941 by Léon Lortie and Louis Bourgoïn, two prominent members of the academic community. The programs were designed to complement the teaching provided at colleges. It focused mainly on subjects which the classical curriculum of the time tended to neglect: botany, ecology, psychology, biology, theatre, and so on. Distinguished teachers, including Brother Marie-Victorin, Marie-Thérèse Décarie, and Fernand Seguin, were recruited as members of the "faculty" of RADIO-COLLÈGE.

## CULTURE AND SCIENCE...

The last broadcast of the program was in 1956, but Radio-Canada continued to carry out the educational dimension of its public service mandate through other forms of programming. Countless hours have been devoted to science, history, literature, music and the various other art forms. In radio, this role is now assumed mainly by the stereo network, but several cultural programs are also included in the schedules available in the regions that have access to the basic service only.

In 1954, CBC French Television invited Fernand Seguin--who would eventually forsake formal teaching for a successful career as a popularizer--to work on a television program devoted to science. This marked the beginning of an extensive exploration of the universe: LA SCIENCE EN PANTOUFLES, LA VIE QUI BAT, LE ROMAN DE LA SCIENCE, L'HOMME DEVANT LA SCIENCE.

Today, the television program SCIENCE-RÉALITÉ and the radio program AUJOURD'HUI LA SCIENCE help Radio-Canada fulfill its continuing scientific vocation. By covering research conducted in Canada and throughout the world, they discuss topics ranging from anatomy to genetics and from physics to zoology; their goal is to convey knowledge from A to Z.

August 1986

## RELIGIOUS PROGRAMMING

From the outset, the CBC's programmers felt that spiritual and religious values should find their expression in public radio. Our religious programs are among the best in the world, and few radio and television networks offer a specialized service comparable to the CBC's.

Over the years, the CBC's religious programs have changed as Canadians and their religious practices have changed. At a time when the vast majority of French Canadians were practicing Catholics, programs such as ÉLÉVATIONS MATUDINALES, L'HEURE CATHOLIQUE, LA PRIÈRE DU MATIN and L'ÉGLISE VIVANTE were more denominational, as the titles indicate.

However, in the early 1950s, many Catholics began to question their faith. Without rejecting the authority of the Church, they sought more flexibility, in keeping with the general social trend. Father Desmarais and Father Legault became major stars on religious radio. On the open-line radio program LE PÈRE LEGAULT VOUS ÉCOUTE, Father Legault would answer listeners' questions on the air.

Two years after the advent of television, two religious programs appeared on the screen: GRANDE-MESSE and EAUX VIVES. Still on the air, with the title JOUR DU SEIGNEUR, Sunday mass is now broadcast from various churches across the country.

## RELIGIOUS PROGRAMMING...

After the producers' strike in 1959, the CBC set up the Religious Programs Department. Edmond Labelle, who headed the Department, gave programming a new direction, reflecting changes being prepared by the Vatican Council: PIERRE SUR PIERRE, hosted by Father Legault, and LA BONNE NOUVELLE focused on current affairs and information. Looking beyond Quebec, a crew from LA BONNE NOUVELLE was sent to Africa to show missionaries at work. LES UNS LES AUTRES (1960 to 1965), with Ambroise Lafortune, discussed the major religious issues of the time, including the renewal of the Church in French Canada.

At a time when the eyes of all Catholics were set on Rome, the CBC presented L'HEURE DU CONCILE from 1962 to 1965. The weekly program focused on the proceedings of the cardinals and bishops. This historic event attracted widespread interest; ratings went sky-high, with audiences of nearly two million! No other television service in the world provided as much in-depth coverage of one of the most important religious events of the 20th century.

In 1966, the CBC presented PANORAMA, the first true test of a television magazine covering current affairs and their implications from a Christian point of view. Three years later, it introduced 5-D. Its production crew travelled throughout the country and the world.

## RELIGIOUS PROGRAMMING...

In 1972, a remarkable series was introduced: RENCONTRES. Hosted by Marcel Brisebois and Denise Bombardier, this glimpse into the spiritual lives of outstanding figures continues to fascinate viewers and stimulate reflective thought.

In 1977, SECOND REGARD succeeded 5-D. The program has an international outlook and consists of interviews, features and in-depth reports. In its tenth year, SECOND REGARD, now hosted by Myra Cree and Jacques Houde, explores current issues in the Church, demonstrating the importance which the CBC places on spiritual and religious values.

August 1986



## SOCIO-FAMILY PROGRAMS

In 1936, when Thérèse Casgrain was hosting FÉMINA, women were not even entitled to vote in Quebec. Times have certainly changed, and many of the ideas promoted by Thérèse Casgrain have since become realities. FÉMINA was designed for homemakers: practical advice, children's education, psychology, general information and occasionally political issues.

CBC women's radio programming in the 1940s and '50s included two other noteworthy series : LETTRE À UNE CANADIENNE, with Marcelle Barthe, and PSYCHOLOGIE DE LA VIE QUOTIDIENNE, with Théo Chentrier, a French psychologist whose replies to audience mail were marked with a sense of humour and were always most apropos.

In 1963, another woman attracted wide attention on a CBC program. She was Lise Payette, who hosted the mildly feminist program INTERDIT AUX HOMMES, which two years later became known as PLACE AUX FEMMES. She organized a contest to determine the best-looking man in Canada. The program was immensely popular, both with men and women. Lise Payette then went to television, where she hosted APPELEZ-MOI LISE, and later entered politics, where she served as a Quebec minister.

However, this was not the only television program designed for women. September 12, 1952 marked the introduction of RÊVE RÉALITÉ, a women's magazine that provided audiences with a look, in première, at the latest fashion creations from Paris, Rome and London. Nicole Germain was one of the hosts of the program, which would remain on the air for four years.

## SOCIO-FAMILY PROGRAMS...

BONJOUR MADAME, ACTUALITÉS FÉMININES, with Lizette Gervais and Raymond Laplante, and DEUX MILLIONS DE FEMMES, with Jeanne Sauvé, paved the way for FEMME D'AUJOURD'HUI, the longest-running women's program on CBC television. Hosted by Lizette Gervais, and later by Aline Desjardins, this afternoon program remained on the air from 1965 to 1982.

Through its radio and television programming, the CBC has always closely followed the developments in the status of women. In 1982, the Corporation decided to replace its women's programming department with Socio-Family Programs; the change reflected the new lifestyle adopted by couples and families.

Audience studies conducted in that year indicated that it was time to make fundamental changes to program content and orientation. AU JOUR LE JOUR was therefore introduced. It was designed to serve the new needs, interests and obligations of modern women: health, the economy, the purchase of a home or car, education in its broadest sense and legal matters. Topics which affect women but are no longer considered strictly women's concerns, and others which are no longer the exclusive responsibility of men. The program reflects the changes that have steadily taken place since Thérèse Casgrain and FÉMINA; developments which the CBC has always covered unwaveringly and dynamically.

## AGRICULTURE AND NATURAL RESOURCES

LE RÉVEIL RURAL was on CBC French Network radio for 30 years! Designed for farmers, though very popular with city dwellers, the program brought audiences a breath of fresh air. In 1938, its original producer, Armand Bérubé, had no idea it would become one of the most popular programs in the history of the CBC.

At a time when agriculture was a primary activity of a large segment of the population and played a major role in the country's economy, LE RÉVEIL RURAL met a genuine need. The program discussed topics pertaining to farming, forestry, fisheries, the environment and agricultural economy. It also provided information such as livestock and grain prices which was otherwise not available to many listeners. The program also featured folk music and commentaries from such veteran agronomists as Germain Lefebvre, Gustave Larocque, and Paul Boutet.

LE RÉVEIL RURAL was followed by LE PAIN QUOTIDIEN, which in turn was replaced with the weekly program LA SEMAINE VERTE. In the following year, CBC Radio presented a new daily program, D'UN SOLEIL À L'AUTRE, which is still broadcast every evening.

Agriculture programming was only introduced on television in 1955 with the presentation of LES TRAVAUX ET LES JOURS. The program consisted of two parts: a 20-minute section on agriculture, forestry and fisheries and a second section that offered gardening advice. However, seventeen years

## AGRICULTURE AND NATURAL RESOURCES...

later, the agricultural programs department decided it was time to change the format. The new one-hour program, entitled LA SEMAINE VERTE, became a true weekly magazine. It discusses at least five topics every week and presents major reports that focus on developments throughout the world, the latest production techniques and their impact on our markets.

Almost half a million viewers watch LA SEMAINE VERTE every week--proof that agriculture continues to interest city dwellers and country folk alike.

August 1986

## SPORTS

While the other television networks are content with broadcasting mostly baseball, football and hockey games, which guarantee a large audience, the CBC covers the full spectrum of sports. Whether it is the Olympics, the Canada Cup, the Commonwealth Games or international tennis, CBC cameras and microphones are there to capture the drama and excitement of amateur and professional sports.

In 1939, the CBC French Network broadcast its first Montreal Canadiens hockey game. Roland Beaudry, who was succeeded by Michel Normandin, described the many feats of Toe Blake, Elmer Lach and Maurice Richard. Hockey was included in television programming as early as 1952. At that time, only part of the game was broadcast, for management of the Montreal Canadiens was worried that full coverage of the game would reduce attendance. A few years later, audiences were able to see complete games on television and enjoy the innovative play-by-play description by René Lecavalier. During several seasons on Wednesday evenings, television coverage of wrestling matches from the Forum, described by Michel Normandin, also enjoyed a huge success.

Hockey, football, both Canadian and American, and baseball, with the arrival of the Expos in Montreal and the Blue Jays in Toronto, today account for most of professional sports events. In addition, there are several major events such as the Canada Formula I Grand Prix, World Cup Soccer, the World Ski Championships and other international meets.

## SPORTS...

However, the world of sports also includes competitions such as track and field, swimming and gymnastics that bring together the youth of the world. The CBC was the first to provide extensive radio coverage of the Olympic Games. At a time when such large-scale meets attracted only lukewarm interest, even in the print media, the Corporation dispatched René Lecavalier and Jean-Maurice Bailly to Rome in 1960 to cover the highlights of the Games. In 1964, a full television crew was sent to Tokyo to ensure coverage of the Olympics. The experience acquired with the subsequent Olympic Games enabled the Corporation to prepare for its role as the host broadcaster in Montreal in 1976.

Every week for the past 12 years, the CBC, perhaps the only television organization in the world to present a regular program focusing on young athletes, has been broadcasting the one-hour program LES HÉROS DU SAMEDI. Its popular hosts describe the competitions with as much enthusiasm as they would major international meets.

Although René Lecavalier, who coined many of the sports terms now used in French, and Jean-Maurice Bailly, who played a major role in popularizing sports, have now retired, the work they so ably undertook is skillfully carried on through their successors.



## HUMOUR AND FANTASY

Toc, toc!

"Qui est là?"

"Les Joyeux Troubadours!"

"Mais entrez voyons, entrez!"

This welcome knock and these three lines were heard on the air over 7,000 times! They announced the start of the JOYEUX TROUBADOURS, a radio success story that went on the air in October 1941 and continued until September 1977, thereby establishing a record of longevity. During these 36 years, only three hosts were assigned to this humorous program: Henri Letondal, Clément Latour and Jean-Maurice Bailly. Beginning in 1952, André Rufiange succeeded André Audet as scriptwriter. Over the years, Lucille Laporte, Rollande Desormeaux, Lise Roy, Robert L'Herbier, Gérard Paradis and Estelle Caron were some of the "merry troubadours" who delighted audiences.

The light entertainment program P'TIT TRAIN DU MATIN was introduced in October 1947. Hosted by Miville Couture and René Lecavalier, this morning program prepared the way for CHEZ MIVILLE.

The CBC French Network wanted to produce a morning program similar to the BREAKFAST CLUB, a highly successful American program that was broadcast on the English Network. It therefore called on Miville Couture, a young host with the gift of gab, a presence of mind and exceptional skills as an impersonator. He created such picaresque characters as Titi parisien,

## HUMOUR AND FANTASY...

an old archivist, a sheik, a native of the Beauce and Lord Hifi. The sketches were so closely based on current affairs that they sometimes had to be altered just before broadcast time; the witty remarks and clever exchanges could later be heard in offices and households throughout French Canada. CHEZ MIVILLE, which was broadcast from 1956 to 1970, became the most popular morning program in Quebec.

Over the years, radio evolved, and the AM network adopted a service-oriented approach. The regional stations therefore gradually assumed the peak listening periods. In 1971 for example, CBF BONJOUR went on the air in Montreal. Michel Desrochers created a new style, that of the sharp and energetic "morning man," assisted by weather reporter Alcide Ouellette and entertainment reviewer Francine Grimaldi. He was succeeded in 1975 by Jacques Houde and later by Joël LeBigot, who has been referred to as radio's daily shot of... high spirits. The regional stations throughout the country also created their own programs designed to serve community interests and needs.

From 1960 to 1973, Guy Mauffette, a poet and entertainer, hosted the evening program LE CABARET DU SOIR QUI PENCHE. Much to the delight of his audiences, he gave free expression to his imagination. Between musical selections, he spontaneously voiced his feelings and invented an "intimate radio" that corresponded perfectly to new listening habits. Radio had become portable; it could accompany listeners wherever they went and was an increasingly personal and individual choice.

## HUMOR AND FANTASY

Because of their significant impact, these four programs have been selected from among dozens of others. Four examples that show that CBC radio has always been and continues to be an entertaining, flexible and attentive companion.

August 1986

## VARIETY

For respite from current affairs, there is nothing like a little laughter. Of all the CBC's French Network variety programs, BYE BYE is undoubtedly the most eagerly anticipated, the most detested, the most appreciated and the most criticized. Every year at 11 p.m. on December 31, French Canadians interrupt their New Year festivities to delight in sketches that poke fun at the major events and personalities that made the headlines in the past year. The program was first broadcast in 1968 and has since become a part of most New Year celebrations.

Laughter and song have not been featured in CBC programming only recently. In the 1940s, student wit was in the limelight with the radio program RADIO-CARABIN, hosted by Jean Coutu, Roger Garand and Denise Pelletier. At the same time, CBC audiences were discovering a talented young singer by the name of Félix Leclerc. He was the first Quebec artist to sing his own compositions exclusively.

Television, even more so than radio, provided new opportunities to artists who performed in cabarets and small music halls. With the opening of CBFT in Montreal, variety programs such as CAFÉ DES ARTISTES, PORTE OUVERTE and LE P'TIT CAFÉ featured a number of popular performers: Jacques Normand, Monique Leyrac, Paul Berval, Gilles Pellerin, Denis Drouin, Olivier Guimond and Lucille Dumont.

## VARIETY...

However, on Sunday evenings, most Canadian viewers, both French and English, were glued to their screens to watch the ever-popular American program THE ED SULLIVAN SHOW. In 1955, the CBC felt it was time to take on this giant of entertainment. At the same broadcast time, it presented its own MUSIC-HALL with Michelle Tisseyre. In this first war of the airwaves, the program called on our top performers and on the most popular French stars--Edith Piaf, Georges Guétary, Jacques Pills and Gilbert Bécaud. It also featured acrobats, jugglers, animal tamers and dancers. The challenge was met! MUSIC-HALL was extremely successful and lasted seven seasons.

LES COUCHE-TARD, hosted by Jacques Normand and Roger Baulu, was another successful program that will long be remembered. Prominent people--politicians, artists, businessmen--were invited to the program for lively conversation with the two likeable hosts and were often the butt of their jokes. Every Saturday evening for ten years, the bedtime habits of Radio-Canada viewers would be changed.

In 1966, four cabaret performers--Dominique Michel, Denise Filiatrault, Réal Béliand and Roger Joubert--starred in MOI ET L'AUTRE. The weekly program gave rise to hearty fun and laughs throughout French Canada, and may well be the most comical program ever broadcast by the CBC's French Network.

## VARIETY...

Today, LES BEAUX DIMANCHES has replaced MUSIC-HALL, and MOI ET L'AUTRE can only be seen on videocassettes. Yet variety still has a special place in Radio-Canada programming. The first part of LES BEAUX DIMANCHES, which is devoted to variety, has featured many of the top performers:

Gilles Vigneault, Félix Leclerc, Edith Butler, Charles Aznavour, Gérard Lenormand, Jean Lapointe, Daniel Lavoie, Ginette Reno, Diane Dufresne and Yvon Deschamps are but a few examples. During the past 15 years, variety programs have also entertained viewers at lunch time: BOUBOU and ALLÔ BOUBOU with Jacques Boulanger, and LES COQUELUCHES, with Guy Boucher and Gaston L'Heureux.

With respect to radio, the programs MIVILLE and LES TROUBADOURS are among the most vivid memories of a wonderful period. Nonetheless, entertainment is still alive in daily programs that reflect the evolution of the medium and its audiences.



## CINEMA

Television has not become the enemy of films; quite the contrary. It has become a faithful partner that might ensure their perennial exhibition. Each year the CBC French Network presents over 650 films on such programs as LES GRANDS FILMS, CINÉMA and TÉLÉ-SÉLECTION. Other programs, including CINÉ-CLUB, carry the outstanding works from the history of motion pictures.

The relationship between television and cinema was not developed only recently. Film buffs have not forgotten IMAGES EN TÊTE which, during the '60s, presented film classics such as Le Fantôme de l'Opéra. Yet what criteria does the CBC adopt in selecting films? They are selected on the basis of the interest they hold, the demand, of course, and above all their qualities. Film audiences have become increasingly sophisticated and have developed a more open-minded attitude. Certain film scenes that would have created a scandal some 15 years ago are now accepted in prime time.

Radio-Canada purchases approximately 80 new films each year. Its film library maintains, in particular, the French-language films produced in Quebec, including the earliest ones: Le Père Chopin, La Forteresse, Un Homme et son péché, Aurore, l'enfant martyre and Lumières de ma ville.

Since the late 1960s, the CBC has been involved in the production of Canadian films. In 1976, it participated financially for the first time ever in a feature film; it was entitled Éclair au chocolat. The Corporation has since taken part in other productions, including La Guerre des Tuques, Opération beurre de pinottes, La Femme de l'hôtel, winner of several international awards, Pouvoir intime, considered by many film critics to be the best detective movie ever produced in Quebec, and Le Déclin de l'empire américain, which won rave reviews at Cannes and is setting box office records wherever it is featured.

## CINEMA...

Recently, television started to adopt the new serial format. Initially, the CBC broadcast French productions such as Arsène Lupin, Nana and Les Gens de Mogador. It then turned towards American and British series. Les Oiseaux se cachent pour mourir and L'Espace d'une vie enjoyed exceptionally high ratings.

The CBC has since invested in Canadian series such as DUPLESSIS and EMPIRE INC. This year, it will be launching LANCE ET COMPTE, which already promises to be one of the highlights of the television season.

August 1986



## NORTHERN SERVICE

The CBC Northern Service applies the Corporation's mandate in a region stretching from the Alaska/Yukon border to the James Bay Region of northern Quebec.

In the early years CBC service to this massive and remote region was as sparse as the northern population. A few programs were made available on 16-inch, 78 r.p.m. discs to makeshift community stations established by the military, and a limited shortwave service to the North was undertaken in 1945 with the creation of the International Service.

A formal Northern Service was not achieved until 1958. The CBC had put forward the idea of such a service to the 1957 Royal Commission on Broadcasting. The Commission recommended its immediate creation and, initially, the CBC assumed responsibility for several community radio stations established by the Royal Canadian Corps of Signals.

The service has since evolved to include sub-regional radio stations at Whitehorse (Yukon), Inuvik (Western Arctic), Yellowknife (Mackenzie District), Rankin Inlet (Keewatin) and Frobisher Bay (Eastern Arctic). A television production centre has been established at Yellowknife serving the full region.

These operations are supported with a Cree-language radio and television production unit based in Montreal, radio bureaus in Ottawa and Kuujuaq (Arctic Quebec) and, new in 1986, a television field production unit in Whitehorse. Regional headquarters are in Ottawa.



## NORTHERN SERVICE...

### Distribution/Transmission

At first, the CBC's northern stations had to rely on shortwave for newscasts while network programs were shipped North on tape, involving a delay of two or three weeks in their broadcast. Later, most stations were linked to the network via terrestrial lines and microwave. Terrestrial distribution is still used extensively for radio in the Yukon, but most communities in the Northern Service region now receive both radio and television via Telesat's Anik D satellite.

Northern Service significantly expanded its radio and television distribution to northern communities during the 1970s as a result of the CBC's Accelerated Coverage Plan which provided transmitters to serve all communities having a population of 500 or more. This was supplemented by installations in most smaller communities funded by the Yukon and Northwest Territories governments and, in northern Quebec, by individual communities.

Today Northern Service programming is broadcast on more than 80 radio and 90 television transmitters across the North.

### Production

Northern Service regional and sub-regional radio production is extensive and often exceeds the amount of regional production undertaken at southern centres. This level of northern programming is required to permit use of aboriginal languages in addition to English and to offer a wide variety of programming in recognition that, for many communities, Northern Service is the only regional radio service available.

Each radio station undertakes current affairs, cultural and entertainment programming. Newsrooms are operated in Whitehorse, Inuvik, Yellowknife and Frobisher Bay. In total, 220 hours of radio programming are produced each week by Northern Service centres using English, Inuktitut, Inuvialuktun, Loucheux, Dogrib, Slavey, Chipewyan and Cree languages.

## NORTHERN SERVICE...

### Production (Cont'd)

Northern Service use of aboriginal languages reflects the fact that a majority of the population in the region is native (Indian/Dene, Inuit and Metis).

In contrast to radio, Northern Service television production is minimal, due to the limited availability of northern production and distribution facilities. However, Northern Service has placed emphasis on quality of production with several weekly series -- FOCUS NORTH, NORTHLAND, THE DENE SERIES, TARQRAVUT and MAAMUITAAU -- produced specifically for northern audiences.

To facilitate programming which is relevant to the North, the Northern Service employs many native northerners, including a majority of on-air personnel.

### Community and Native Access

Where desired, communities with predominantly native populations are assisted to establish community radio stations with access to CBC transmitters at certain times of the day. Independent broadcasting societies operate such stations with basic studio equipment provided by the CBC.

Northern Service also assists independent native communication agencies operating under the federal government's Northern Native Broadcast Access Program (NNBAP) to transmit their programming in the North.





## NATIONAL SATELLITE CHANNELS

In February of 1977, the House of Commons adopted a resolution approving radio and television broadcasting of proceedings of the House and the proceedings of its committees. Previously, such broadcasts were reserved for ceremonial occasions only.

Following the resolution, the Canadian Broadcasting Corporation was asked by the Speaker to design and install radio and television facilities in the chamber of the House of Commons. This task was completed during the following year and the CRTC gave permission for the country's cable systems to carry the proceedings of the House of Commons on special cable channels.

In March 1979, the CBC began live distribution of the proceedings by satellite to cable companies in 15 major cities. Today, the service is available to 89 per cent of all cable subscribers.

While the actual proceedings are produced by a special broadcast unit of the House of Commons, the signal is made available to the CBC which adds live opening and closing commentary as well as explanation when required. This commentary, as well as signing of Question Period (for the hearing impaired) is offered in both official languages.



## SATELLITE CHANNELS...

Since 1979, the House of Commons proceedings have been the primary service of the National Satellite Channels, offered to all cable companies in the country free of charge. To maintain this service, the CBC annually underwrites the \$3.6 million required to finance two satellite transponders and the production personnel required.

Because this service occupies less than 20 per cent of programming time available on the National Satellite Channels, the CBC is using the channels more often as a distribution vehicle for other programming it judges to be of national interest.

Over the past year this has included coverage of space shuttle flights, highlights of the Learned Societies' convention in Montreal and the Special Olympics for the Handicapped. In the spring of this year, the channels were used by the CBC to relieve some of the scheduling pressure on its English and French television networks caused by the numerous NHL playoff games.

It is the CBC's intention to continue to explore other programming opportunities in an attempt to offer Canadians a fuller programming service on both of the satellite channels. The CBC will also be discussing with officials of the House of Commons plans to include for the first time coverage of a number of committee proceedings.





## RADIO CANADA INTERNATIONAL

In the 41 years since Canada's international broadcasting service was launched in 1945, RCI has become a regular voice to some 12 million shortwave listeners in Europe, Latin America, the U.S.A., the Caribbean, the Middle East and Africa. Programs are broadcast daily in English, French, Russian, Ukrainian, Polish, Czech, Slovak, Hungarian, German, Spanish and Brazilian Portuguese. Programs are delivered weekly by satellite to Japan (in Japanese) and to Hong Kong (in English) for rebroadcast.

Selection of broadcast target areas and languages is based on the policies of the Canadian Government's Department of External Affairs. Programming and editorial policies, however, are wholly the responsibility of the CBC.

Radio Canada International provides news, analysis, commentary and other information that is objectively balanced and reflects a full and fair range of opinion. Additionally, for Canadians abroad, RCI provides rebroadcasts of popular Canadian programs and daily news and information programs about events at home.

In addition to its shortwave broadcasts, RCI reaches overseas audiences abroad through recordings issued to local radio stations around the world. One of RCI's more ambitious projects is the Anthology of Canadian Music. Now at the halfway point, this significant collection -- the first of its kind in Canada -- will contain 38 albums featuring over 300 original musical works by Canadian composers.





## RADIO CANADA INTERNATIONAL...

Based in Montreal, RCI has editorial offices in Ottawa, Toronto and Vancouver. Its main technical facilities are at Sackville, New Brunswick.

Two challenges confront RCI as it heads toward its own 50th anniversary. The first is to respond to new target area priorities. This involves increases in the number and duration of broadcasts to the U.S.S.R. and Eastern Europe and the expansion of programming to Asia and the Pacific with a consequent requirement for additional technical capacity. To meet this need, RCI is proposing construction of shortwave relay facilities to be owned in partnership with another international broadcaster.

The second challenge has to do with the 13 MHz band which will be made available in 1989 to relieve congestion on existing shortwave bands. If it is to claim the frequencies assigned to Canada on this new band, RCI must have antennas designed specifically for 13 MHz.

Today, Radio Canada International is among the small to medium participants on the international shortwave broadcasting scene. Surveys indicate, however, that it is a dynamic organization with an impact out of proportion to its resources -- thanks to the credibility and objectivity of its news and programming and the warmth and professionalism of its on-air personalities.

Betty Zimmerman  
Director of Radio Canada International

August 1986





## ENGINEERING

Fifteen years after the first experimental radio broadcast took place in Canada, the Canadian Broadcasting Corporation came into being, in 1936. The objective then was to develop a national and distinctively Canadian broadcasting service, although at that time only a radio service based on AM was considered. The idea of FM broadcasting was being developed in the laboratory of Major Armstrong. Electronic television was being achieved in Germany and Britain. Color television was the subject of learned technical papers. Satellites were known only in science fiction.

The technology of broadcasting has moved a long way since those pioneering days and the CBC has been an active participant in many of the changes, leading researchers to develop equipment and systems that meet the unique needs of Canada but which frequently bring about major technical advances for the world.

Television was added to CBC services in 1952 and by 1958 the CBC had established a coast-to-coast network that represented an extraordinary achievement in telecommunications. The establishment of the network of production centres, transmitters and terrestrial distribution to achieve this was a formidable challenge to CBC engineers of the period.

The CBC led the world in the use of geostationary satellites during the mid-70s for network distribution, program gathering and experimental direct broadcasting, thus contributing to Canada's lead in satellite communications.



## ENGINEERING...

And what of the future? In radio we can see the emergence of digital recording and production in the compact disk as well as the beginning of computerized program editing. Within a few years much of radio production will be recorded or synthesized, edited and assembled in digital form. By the early 1990s it is likely that satellite delivery will bring this high-quality radio service into every home and automobile.

Television technology is evolving at a tremendous rate. New production methods based on computers and digital video will be moving from the laboratory to the studio by the end of the decade. Newly introduced high definition television (HDTV) offers pictures of unprecedented quality. Already some CBC production is using HDTV to gain experience for the future.

Delivery of television and radio, once exclusively the domain of terrestrial transmitters and cable systems, has now become a rapidly evolving web: broadcast, cable, satellite, disk and tapes. The CBC must restructure its delivery methods in order to take the best advantage of each and give Canadians the best service possible.

Looking back over the first 50 years, CBC Engineering can view with pride the technical accomplishments which have contributed so materially to the Corporation's success in carrying out its mandate. We now look forward with enthusiasm to the next decades as we face the task of stimulating and harnessing new technology to serve Canadians' needs.

Guy Gougeon  
Vice-President, Engineering

August 1986







BROADCAST CENTRE DEVELOPMENT PROJECT  
CBC TORONTO

Three of North America's top developers -- The Cadillac Fairview Corporation, Campeau Corporation and Trizec Equities Ltd. are competing to build a Broadcast Centre for the CBC in Toronto, the focal point of a development containing commercial office, retail, residential and hotel uses.

The CBC, with entrepreneurial initiative, is effectively combining public and private sector resources to solve the long-acknowledged accommodation and operating problems of its radio and television networks. The Broadcast Centre is essential to the future of the Corporation. The development capitalizes on the CBC's valuable Front Street site and the revenue generated will help offset the occupancy costs for the new Broadcast Centre.

For decades the networks and the Ontario Region have operated from many different buildings (now 23), in substandard working conditions, with seriously outdated broadcast technology and obsolete equipment. The long history of problems is compounded by the fact that for 12-15 years the Corporation, in anticipation of consolidation and faced with severe budget stringency, has invested minimal -- and only mandatory -- sums to the upkeep of the plant.

The significance of the CBC's Front Street property and the development planned is that it provides the Corporation with a practical solution to these problems together with a remarkable opportunity to achieve stature and recognition throughout the world as Canada's public broadcaster.



## BROADCAST CENTRE DEVELOPMENT PROJECT...

The project is on a superb 9.3 acre site, bounded by Front, Wellington, Simcoe and John Streets in Downtown Toronto. The property was purchased by the CBC for \$19.5 million in 1978, with Cabinet approval, for the expressed purpose of consolidation.

Since that time, the city's downtown plans and policies have been moving away from single-use, institutional-style development towards multi-use projects including public benefits. The city's objectives were consistent with the CBC's intent to achieve the Broadcast Centre at the earliest possible date and at the lowest possible cost. It became clear that the CBC's site, in a prime position adjacent to the Convention Centre, Roy Thomson Hall and the proposed Domed Stadium, was ready for development and attractive to private sector developers and investors.

The CBC has demonstrated initiative in the effective use of its land resources, government has twice approved the development process, and a strong competition is now underway.

The selection and evaluation process in 1987 will result in the CBC's choice of a developer and approval of final agreements that fall. The CBC will then seek the approval of Cabinet through an Order-in-Council (according to Section 41 of the Broadcasting Act). Cabinet approval by the Spring of 1988 could mean the start of construction later that year, with progressive occupancy of the Broadcast Centre beginning in 1991.

The CBC's building concept was developed with the participation of about 350 users in Toronto and working with Barton Myers Associates, consulting architects and other engineering consultants. The research and consultation to ensure the most cost effective and operationally efficient building was thorough, tapping the experience of broadcasters and technical experts throughout the CBC and the world.

John McIntyre  
Vice-President and General Manager  
CBC Broadcast Centre Development Project

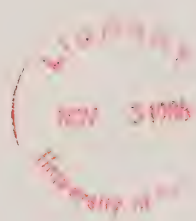
August 1986





**THE HAPPY GANG**  
Live radio audience in studio  
Early 1940s

(Courtesy of National Photography Collection, Public Archives of Canada)







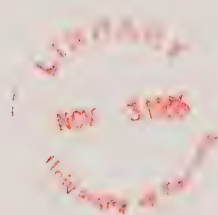
**LES BELLES HISTOIRES DES PAYS D'EN HAUT**

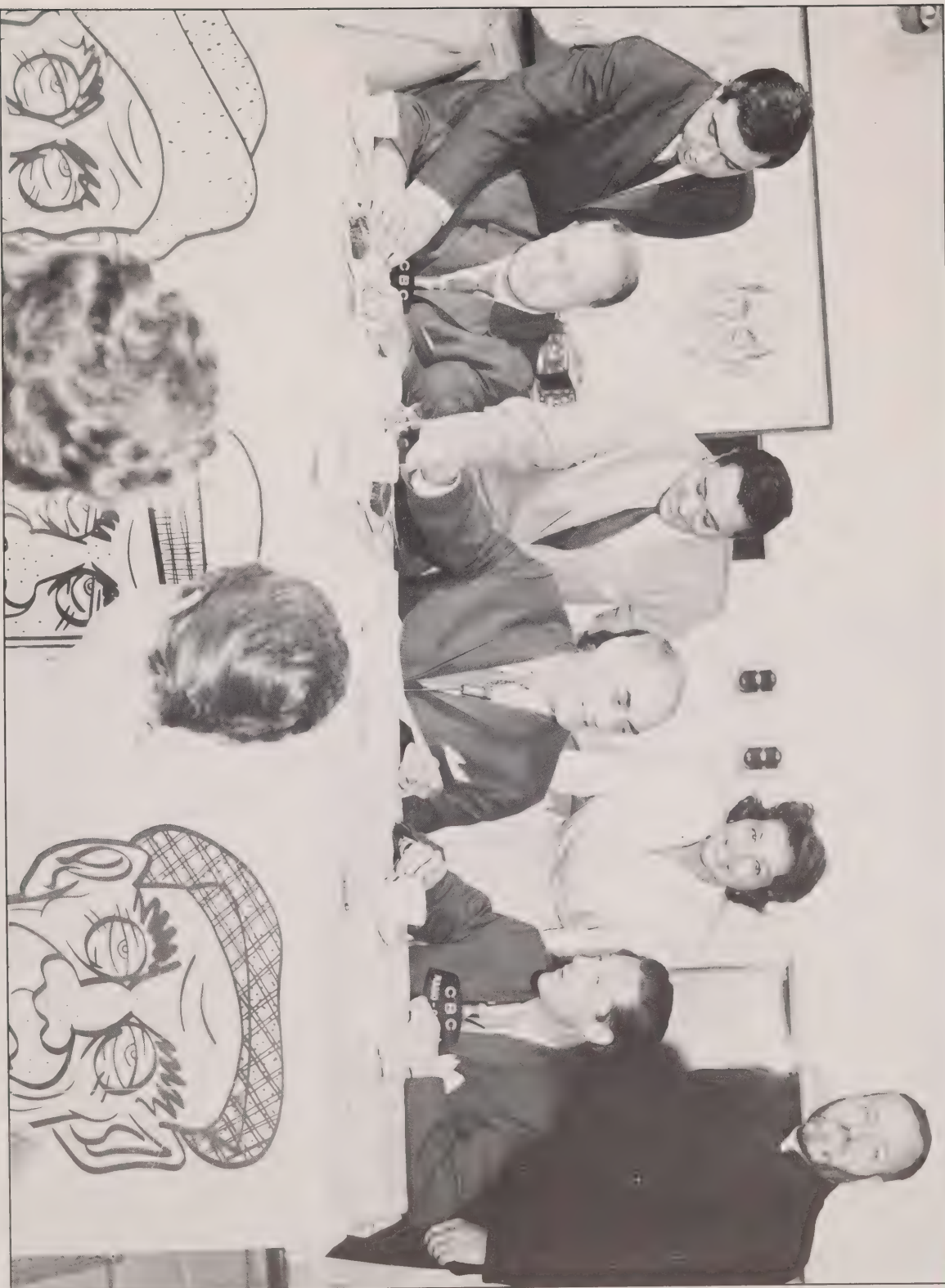
February 14, 1966

(Left to right)

Andrée Basilières, Paul Desmarceaux and the author Claude-Henri Grignon

(Courtesy of André Le Coz)





**CHEZ MIVILLE**

September 1962

(Left to right)

Roger Lesourd, Jean Mathieu, Paul Legendre, Miville Couture, Françoise Moreau, Jean Morin, Père Ambroise Latortune

(Courtesy of Studio Lausanne)







Les femmes et Radio-Canada : 50 ans en ondes

1936 1986

Women and the CBC: 50 Years on Air

- 1- Jean Desprez
- 2- Judith Jasmin
- 3- Kate Aitken
- 4- Jeanne Sauvé
- 5- Lucille Desparois
- 6- Elspeth Chisholm
- 7- François Gaudet-Smet
- 8- Lise Payette
- 9- Colette Devlin
- 10- Ann Medina
- 11- Joyce Davidson
- 12- Shelagh Rogers
- 13- Madeleine Poulin
- 14- Elaine Grand
- 15- Barbara Frum
- 16- Marjorie McEnaney
- 17- Simone Monet-Chartrand

- 18- Michelle Tisseyre
- 19- Anne Francis
- 20- Claudine Valerand
- 21- Lizette Gervais
- 22- Michèle Vitroly
- 23- Marion McCormick
- 24- Ruth Springford
- 25- Janine Paquet
- 26- Hana Gartner
- 27- Andréanne Lafond
- 28- Pat Patterson
- 29- Janet-Laine Green
- 30- Armande Saint-Jean
- 31- Vicki Gabereau
- 32- Adrienne Clarkson
- 33- François Faucher

- 34- Megan Follows
- 35- Aline Desjardins
- 36- Marcelle Barthe
- 37- Claire Martin
- 38- Jovette Bernier
- 39- Juliette
- 40- Louise Simard
- 41- Elizabeth Gray
- 42- Hélène Baillargeon
- 43- Margaret Pacsu
- 44- Anne Murray
- 45- Barbara Smith
- 46- Augusta Lapaix
- 47- Betty Kennedy
- 48- Erika Ritter
- 49- Denise Bombardier
- 50- Janet-Laine Green







DAY ONE, ENGLISH TELEVISION  
Toronto Studio 1  
September 8, 1952

(Courtesy of Gilbert A. Milne & Co. Ltd.)





**Les femmes et Radio-Canada**





da : 50 ans en ondes

1936







1986

Women and the CBC



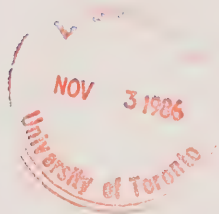


C: 50 Years on Air



CAI  
BC  
1986  
ISI

# The Historical Record



- A Broadcasting Chronology
- CBC Oral History Project
- Senior Officers



Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986





A BROADCASTING CHRONOLOGY

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>CBC AND ITS PREDECESSORS</u>
1901	Marconi's transatlantic wireless signal from Cornwall to Newfoundland.	
1902	Canadian government licenses Marconi's wireless telegraphy station at Glace Bay, Nova Scotia.	
1905	Canada's first Wireless Telegraph Act.	
1913	Radio Telegraph Act includes voice transmission.	
1919	First broadcasting licence issued to XWA Montreal (later CFCF).	
1922	First licensing of private commercial stations.	
1923		Publicly-owned Canadian National Railways starts radio service to trains.
1924		CN Radio opens its first stations (Ottawa and Moncton) and gradually develops regional and national service on about 15 owned or leased stations. Programming, in French and English, is varied and ambitious.
1927		First national broadcast: July 1, Diamond Jubilee of Confederation.
1929	Aird Commission recommends setting up a national company to provide a public broadcasting service throughout the country.	
1930	Canadian Radio League organized by Graham Spry and Alan Plaunt in support of public broadcasting. First Canadian television experiments: Montreal.	



CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>CRBC/CBC</u>
1932	First Parliamentary Committee on Broadcasting reviews Aird Report. Canadian Radio Broadcasting Act creates the Canadian Radio Broadcasting Commission as the national public broadcaster and regulatory agency.	
1933		CRBC acquires facilities and staff of CN Radio, improves coverage and continues program development. Chairman: Hector Charlesworth. First daily national broadcasting.
1935		CRBC shortwave receiving station opened at Britannia Heights, Ottawa, to obtain overseas programs for Canadian relay.
1936	Canadian Broadcasting Act, November 2, creates CBC, a Crown Corporation with full control over its staff and budget, to replace the CRBC.	CBC takes over CRBC staff (132) and facilities (8 publicly-owned or leased stations and 14 private affiliates). Chairman: Leonard Brockington.
1937	North American Regional Broadcasting Agreement (Havana Treaty) gives Canada better frequencies (ratified 1941).	New transmitters in Toronto and Montreal increase national coverage from 49% of the population to 76%. Basic national network enlarged to 34 stations, with programming optional on another 26.
1938		First farm broadcasts on French network.
1939		Six-week royal tour coverage (King George VI and Queen Elizabeth). Wartime reporting unit sent overseas. First farm broadcasts in English.
1940		First low power relay transmitters in remote communities. René Morin becomes Chairman.
1941		Formal opening of CBC News Service.

CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1942	Government authorizes establishment of CBC overseas shortwave service.	
1943		School Broadcasts Department established (English).
1944		Howard B. Chase appointed Chairman. Opening of Dominion Network.
1945		Official opening of CBC International Service, broadcasting on shortwave to European listeners and Canadian forces abroad. First full-time CBC Chairman: Davidson Dunton.
1946		First CBC FM stations - Toronto and Montreal. First fishermen's broadcasts, Maritimes.
1947		CBC makes proposals for TV development in Canada. International Service starts regular supply of its Canadian music recordings to foreign broadcasters.
1948		First issue of <u>CBC Times</u> .
1949	Government announces interim TV plan authorizing CBC to start developing a service for Canada.	CBC acquires facilities of Broadcasting Corporation of Newfoundland as province joins Confederation.
1950		First issue of <u>La Semaine à Radio-Canada</u> .
1951	Royal Commission on National Development in the Arts, Letters and Sciences (Massey) endorses regulatory role of CBC, and recommends careful control of TV to keep it Canadian.	Special coverage of 4-week royal visit (Princess Elizabeth and the Duke of Edinburgh).



CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1952	First urban cable TV: London, Ontario.	Opening of Canadian TV service: CBFT Montreal (bilingual) Sept. 6, CBLT Toronto (English) Sept. 8. Coverage 26% of population. Radio programs supplied to Canadian troops in Korea.
1953	First private TV station in Canada and first CBC TV affiliate: CKSO-TV Sudbury.	Microwave circuits link Toronto, Montreal and Ottawa. Access to U.S. programs via microwave from Buffalo. Coronation film by plane.
1954		Host broadcaster for Commonwealth Games, Vancouver. CBFT changes to full French service with opening of Montreal English station CBMT. Audience Research department established.
1955		First telecast of opening of Parliament.
1956		Export Sales unit established.
1957	Royal Commission on Broadcasting (Fowler) recommends transferring regulatory authority from CBC to a separate body.	Radio and TV coverage of first opening of Parliament by a reigning monarch.
1958	New Broadcasting Act establishes the Board of Broadcast Governors (BBG) to regulate all Canadian broadcasting.	J. Alphonse Ouimet becomes President. Coast-to-coast microwave completed. Calgary delay centre opened for western time zones. Northern Service (radio) established.
1959		Microwave network extended to Newfoundland. Combined French and English radio coverage is 97%. Start of periodic stereo broadcasts using two stations.
1960	BBG recommends licensing second TV stations in major cities and invites applications for Canada's first private network.	Opening of shortwave service to High Arctic. Experimental bilingual FM network links Toronto, Ottawa, Montreal (suspended 1962).

CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1961	CTV Network opens. CHCH-TV in Hamilton becomes first independent TV station.	CBC makes proposals for satellite use in Canada.
1962		Trans-Canada and Dominion networks consolidated. CBC takes part in first Telstar satellite transmission from North America to Europe.
1963	Royal Commission on Government Organization (Glassco) says BBG/CBC relationship not sufficiently clear.  A three-man committee (Troika) representing CBC, BBG and the Canadian Association of Broadcasters recommends that second-station licensing be discontinued until conflicts in BBG/CBC jurisdiction are clarified.	CBC hosts three-week Commonwealth Broadcasting Conference. Extensive programming on bilingualism and biculturalism in Canada.
1964		FM network reopens in English; local French FM continues in Montreal.
1965	Fowler Committee on Broadcasting recommends a new regulatory and licensing authority. Government announces color TV policy.	First regular stereo broadcasts from a single CBC station (Winnipeg). CBC TV available to 95% of population.
1966	White Paper on broadcasting proposes a more powerful BBG.	Color TV introduced.
1967		First taped TV in North. Host broadcaster for Expo 67 (Montreal), and Pan-Am Games (Winnipeg). Canadian centennial: 1,500 hours of special programming.

## CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1968	New Broadcasting Act sets out a general broadcasting policy for Canada, confirms CBC's role of providing the national service, and establishes the Canadian Radio-Television Commission (CRTC) as the regulatory and licensing authority. CRTC authority includes cable systems. Government issues White Paper on satellite communications.	Atlantic pre-release facilities in operation. First TV debate among national party leaders (with CTV). George Davidson becomes President.
1969	Telesat Canada established. Radio-Québec established. 50th anniversary of radio broadcasting in Canada.	CBC discontinues tobacco advertising.
1970	CRTC introduces Canadian content regulations (60% overall) for public and private TV. TV Ontario established. Report of Special Senate Committee (Davey) on Mass Media.	French regional production centre opens in Moncton. Internal radio study recommends complementary AM and FM services. CRTC issues network licences to CBC for first time.
1971	Canadian content regulation (minimum 30%) in force for AM radio music. First French-language private TV network (TVA) opens.	Experimental radio and TV from Nova Scotia Legislature. Postage stamp honours International Service.
1972	Anik satellite launched. CRTC invites proposals for future development of pay TV.	CBC rents three Anik channels for radio and TV network distribution. Laurent Picard becomes President. International Service renamed Radio Canada International.
1973	Government issues position paper <u>Proposals for a Communications Policy for Canada</u> . Access Alberta established.	Live network TV in the North, via Anik satellite. Official opening of La Maison de Radio-Canada, Montreal.
1974	Global Network opens.	French FM stereo network opens (Montreal, Quebec, Chicoutimi, Ottawa). New CBC symbol introduced. Radio services discontinue most commercials. Government announces Accelerated Coverage Plan to extend CBC radio and TV to small unserved communities.

# CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1975		A.W. Johnson appointed President. English FM stereo network opens (eight stations). First of 600 new ACP transmitters in operation. Regional broadcast centre opens in Vancouver. Management accepts most recommendations of internal task force on status of women. CBC discontinues commercials in programs for children 12 and under.
1976	CRTC is given authority over federal telecommunications carriers, becomes Canadian Radio-television and Telecommunications Commission.	Host broadcaster for Montreal Olympics.
1977	CRTC hearings on pay TV.	CBC designs and installs broadcast facilities in House of Commons at Speaker's request. President sets out broadcasting goals in <u>Touchstone for the CBC.</u>
1978	CRTC denies pay TV applications.	First TV production facilities in the North (Yellowknife). Host broadcaster for Commonwealth Games, Edmonton.
1979	Department of Communications Consultative Committee (Clyne) publishes report on implications of telecommunications for Canadian sovereignty.	Start of live TV coverage of House of Commons via satellite and cable. CBC opens Vidéothèque in Ottawa to screen programs for media and public.
1980	CRTC committee reports on extension of services to northern and remote communities. B.C. Knowledge Network established.	CBC proposes second CBC channels on satellite (CBC-2/Télé-2). CBC TV available to 99% of population.
1981		CBC introduces closed captioning on Canadian TV programs. CBC is asked to manage installation of a telecommunications system (OASIS) in Parliamentary offices. Government announces three-year CBC trial of Canadian teletext system (Telidon).

# CHRONOLOGY...

<u>DATE</u>	<u>THE NATIONAL SYSTEM</u>	<u>THE CBC</u>
1982	Report of the Federal Cultural Policy Review Committee (Applebaum-Hébert). Opening of Cancom satellite TV service to remote communities.	Pierre Juneau appointed President.
1983	Government creates Broadcast Program Development Fund to assist independent production for TV networks. Government announces proposals for new national broadcasting policies. Opening of first pay TV (general channels). Government establishes fund to assist northern native radio and TV production.	English/French marketing consolidated as CBC Enterprises/ Les Entreprises Radio-Canada. In-home teletext trials officially launched. Document on CBC goals: <u>The Strategy of the CBC</u> . Opening of regional broadcast centre in Regina. Government agrees to proposals for new Toronto broadcast centre.
1984	First pay TV specialty channels open.	Stereo networks start 24-hour broadcasting; cable distribution raises potential coverage of English network to 89% of Canadians, French network to 83%.
1985	Government appoints task force (Caplan-Sauvageau) to review broadcasting system. Second private French TV station licensed for Montreal (Quatre Saisons). Federal-provincial committee publishes report on future of French TV.	CBC publishes <u>Let's Do It!</u> , proposals for the future of Canadian radio and TV. CBC and others join TV 5, a European French-language satellite service. OASIS project complete.
1986	Federal Task Force on Program Review (Nielsen) publishes cultural recommendations.	Broadcast co-ordinator for Expo 86, Vancouver. CBC authorized by government to provide broadcast engineering consulting service abroad in conjunction with private companies. Total CBC radio and TV outlets: 99 CBC stations, 48 affiliates, 1,395 owned or affiliated rebroadcasters.
		November 2: CBC's 50th anniversary.







## THE CBC ORAL HISTORY PROJECT

For the past five years, the CBC has lent its support in both a financial and advisory capacity to an oral history project being conducted by the Institute of Canadian Studies at Carleton University.

The CBC Oral History Project was inaugurated in 1981 because of concern that an important part of Canada's cultural heritage would be lost forever if recollections of the people associated with the CBC through the years were not soon recorded for posterity. Ross Eaman, who did a Ph.D. in history at Queen's University and taught history at Carleton briefly before joining its School of Journalism, was selected as Research Director for the project.

Those involved in starting the project included Ernest Dick of the Public Archives of Canada; Professor Sidney Wise, the then Director of the Institute of Canadian Studies; Don Lytle and Bill Ross of Corporate Program Services at the CBC, and Davidson Dunton, Chairman of the CBC Board of Governors from 1945 to 1958.

Using a team of graduate students in the Canadian Studies program, the CBC Oral History Project has conducted approximately two hundred interviews with CBC programming, administrative, and engineering personnel across the country. All of these interviews have been deposited with the Public Archives of Canada and are available for research purposes.



## ORAL HISTORY...

The availability of this collection has already born fruit in terms of research on the CBC. It has contributed significantly to several graduate dissertations on subjects such as the Montreal producers' strike, the evolution of CBC sports programming, and women in public affairs programming at the CBC.

Over the last couple of years, the CBC Oral History Project has become less of an oral history project and more of a history project; that is, an increasing amount of time has been spent researching archival records and other non-oral source materials. This trend is likely to continue during the next few years as researchers pursue plans to produce a series of scholarly monographs on selected aspects of the CBC's history. The first volume in this series, being compiled by Professor Eaman and expected to be completed in 1987, deals with the history of the CBC News Service. It has been researched with the aid of a grant from the Social Sciences and Humanities Research Council. Despite the necessity of consulting archival sources, much of the material for this volume is being drawn from interviews being conducted for the CBC Oral History Project.

According to Professor Eaman, one of the most exciting things about working on a subject such as the CBC News Service is the interplay between the memories of those who participated in its history and the actual records they have left behind. "There is a tendency to go with the written source when it is at odds with the oral one," says Professor Eaman, "but the assessment of evidence is actually more complicated than that. The fact is that memoranda and other records often give contradictory impressions, and it is only through additional oral evidence that one can sort out the truth. That, of course, is one of the reasons why oral history is so important."





SENIOR OFFICERS OF THE CBC, 1936 - 1986

Chief Executive  
Officers

Leonard W. Brockington, K.C. Chairman, Board of Governors	1936 - 1939
René Morin Chairman, Board of Governors	1940 - 1944
Howard B. Chase Chairman, Board of Governors	1944 - 1945
A. Davidson Dunton Chairman, Board of Governors	1945 - 1958
J. Alphonse Ouimet, President	1958 - 1967
George F. Davidson, President	1968 - 1972
Laurent Picard, President	1972 - 1975
A. W. Johnson, President	1975 - 1982
Pierre Juneau, O.C., President	1982 -

Chief Operating  
Officers

W.E. Gladstone Murray General Manager	1936 - 1942
Dr. James S. Thomson General Manager	1942 - 1943
Dr. Augustin Frigon General Manager	1943 - 1951
Donald Manson General Manager	1951 - 1953
J. Alphonse Ouimet General Manager	1953 - 1958
E.L. Bushnell Vice-President	1958 - 1959
Captain W.E.S. Briggs Vice-President	1960 - 1967
James P. Gilmore Acting Chief Operating Officer	1967 - 1968
Laurent Picard Executive Vice-President	1968 - 1972
Lister Sinclair Executive Vice-President	1972 - 1974
Pierre DesRoches Executive Vice-President	1975 - 1982
W.T. Armstrong Executive Vice-President	1982 -





# Behind the Scenes



**PIONEERS AND PERFORMERS  
A SAMPLING OF MEMORIES**



Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986





Throughout the CBC's 50 years, its programming strength has always been its people. From behind-the-scenes professionals to high-profile on-air personalities, they built the CBC.

There are thousands of stories about the men and women who pioneered CBC radio and television -- stories about their struggles, frustrations, successes, blunders, joys, pride and fun.

Here are but a few:

- |                     |                    |
|---------------------|--------------------|
| . Henri Bergeron    | . Charles Gunning  |
| . Harry J. Boyle    | . Doris Lussier    |
| . Robert Choquette  | . Sydney Newman    |
| . Lucille Desparois | . Gérard Paradis   |
| . Rudi Dorn         | . André Rufiange   |
| . Clyde Gilmour     | . Lorraine Thomson |



Henri Bergeron, a native of St. Boniface, Manitoba, was Radio-Canada's master of ceremonies "par excellence".

As a radio and television announcer, he was renowned for his poise and his excellent command of both English and French. He has hosted many gala evenings and is familiar to CBC audiences of both networks. He is now retired.

I was about 11 years old when I first heard about the CBC. At the time, we were living in Notre-Dame-de-Lourdes in the Pembina Hills of Manitoba.

I'd had a chance to hear bits of programs on the crystal set built by one of my older cousins. Then at Easter, my father treated us to a beautiful Marconi battery radio. However, in Western Canada, all programs were in English, no matter what the station.

One day, a classmate of mine from our country school related to me, in great detail, with her Southern French accent, how the night before she'd had a stroke of luck when playing with the dial on their new receiver set. "You know what?" she said, "Daddy gave me twenty-five cents for tuning in a French program."

I envied her, not because of the small fortune she had received, but for the privilege of having heard French on the radio. Furthermore, Marie-Ange had carefully noted that the program was SERENADE POUR CORDES with Jean Deslauriers and the CBC Orchestra and was carried on the Winnipeg station CKY. That day a dream took shape in my mind.

How was I to know then that Jean Deslauriers would one day become one of my closest friends and that I would have the pleasure of introducing him dozens of times on the CBC, where I have worked at the microphone and on camera for 33 years?

Writer, author, journalist, broadcaster and former chairman of the CRTC, Harry Boyle joined the Corporation in 1942, only six years after the CBC's radio service was introduced. Mr. Boyle is generally regarded as one of the movers and shakers in the early days of Canadian broadcasting. Now 71, he is being featured this year in the Massey Lectures on CBC radio.

Orville J.W. Shugg originated farm broadcasting on the CBC. He hired me as Ontario commentator in April of 1942. The process of hiring started in his spartan office at 55 York Street and concluded in the somewhat grungy hangout of journalists on King Street called the Piccadilly. I reported on May 15 to the studios in the Canadian National Carbon plant at Davenport Road and Bathurst Street.

A security guard with a uniform spattered with World War I medals demanded a pass. When I was finally admitted he seemed to regard me as a potential saboteur and lectured me on the gravity of the current war. Then I walked to the far corner of the enclosure that was surrounded by chain link and barbed wire to a two-storey factory.

The CBC was up a flight of echoing steel stairs. A blonde, fiddling with a tiny switchboard, waved me on in a perfunctory manner. There was a maze of CBL and CBY booths, a studio, a record library and a private office belonging to the regional boss, Dick Claringbull. Finally, there was an open space that looked as if it once housed lathes, but was filled with desks and people.

I stood gaping. Grace Athersich, a kindly soul, rescued me and steered me to a battered desk. It sat between the desks of Monica Mugan, a commentator, and Reid Forsee, a producer. It was the headquarters of the Ontario Farm Broadcasts.

People were friendly. Grace worked for the legendary J. Frank Willis, who came back and welcomed me in his baritone drawl to "Devil's Island".

I naturally associated the CBC and the BBC with a kind of grandeur. I had a certain hero worship for those in such institutions. I sat at my relic of a desk and saw many of them at similar ones. It was hard to reconcile the mind's eye of imagination and how it portrayed these people and their environment in the dirty-windowed factory.



## MÉTROPOLE: ROBERT CHOQUETTE

(Radio)

Robert Choquette, poet, novelist and former diplomat, was also one of French Canada's most prolific radio and television writers.

Among his best known literary works are Suite Marine, Le Curé de village and Les Velder.

In broadcasting, he is known in particular for MÉTROPOLE, one of the most popular radio serials for many years, and for LA PENSION VELDER, which originated on radio and was later transferred very successfully to television.

In the fall of 1943, I started my radio serial MÉTROPOLE, which was produced in Montreal. The difference was that I was writing it abroad, since my wife and I had decided to spend a year or two in New York City.

In Montreal, my secretary would type the manuscript, make the necessary copies and take them to the producer. I had made a very chancy decision in this regard, since the scripts were sent by mail, during wartime. I was running the risk of irrevocable delays.

Of course, one day at noon I received an anxious call from my secretary to say that the script expected the day before had not arrived! Working a miracle, she took her belt and used it to hold the phone up to her ear, as she typed and I dictated from a copy of the script.

"This is WAR," stormed the telephone operator, "cut it short!"

I retorted, "This is a military message!" The program took place.

Lucille Desparois (later Danis) is better known to Radio-Canada audiences as Tante Lucille.

She entertained generations of youngsters who gathered around the radio on Saturday mornings to listen to her lively rendition of stories for children.

Her stories have also been translated and published as children's books in several countries.

At that time, the CBC had its studios on St. Catherine Street West. One Saturday there was a huge Santa Claus parade in Montreal, and I had prepared a story about Santa Claus and the Star Fairy for my program.

Since I lived in the east end of Montreal, I took the street car as far as Aylmer Street, close to St. Catherine West. There was a crowd of children and parents waiting to watch the Santa Claus parade, and even pedestrian traffic was prohibited. It was 9:20 a.m., and my program was scheduled for 9:30. That's when I saw a police car. I gestured desperately in the middle of the street to catch the attention of the driver; he finally stopped.

"Please, sir, take me to the CBC right away for my Santa Claus program. It's supposed to start in a few minutes."

"She's obviously crazy; we'll take her to the police station instead," replied his companion.

So I insisted and showed my script to the policeman who was driving. He said, "It's the TANTE LUCILLE program; it's Tante Lucille in person! My little boy and all the kids in his class listen to her program. Hop in and we'll drive you to the CBC right away, Tante Lucille."

When I arrived, they were already playing the theme music for my program and Miville Couture was saying, "I don't know what's happened to Tante Lucille, children, but she's not here to tell you her story. Maybe she went with Santa Claus. But just a minute, here's Tante Lucille now, with the police!"

Born and raised in Austria, Rudi Dorn received his diploma as an architect from the Academy of Fine Arts in Vienna. After immigrating to Canada in the early '50s, he did various stage designs for "Spring Thaw", of the Canadian Opera Company, as well as many designs for the General Motors dealers' show. As one of the first designers to join the CBC in Toronto, he was responsible for a wide variety of designs for programs ranging from light entertainment to major drama productions. He is still on staff at CBC Toronto as the artistic director of the design department.

In the early days of television there was a handful of people in every category who could virtually create miracles in days...everything was done in days, not months. After one or two meetings, major decisions had been made because the shows were done live and they were constantly filling the air.

It was a very hectic and exciting time. I think I spent many a night in the studio supervising the setup of my own designs as well as spending all day in the studio the next day and thought nothing of it. People really loved their work. It was exciting and experimental.

In Studio One I did an "ice" arena for a production Ted Kotcheff was shooting. We only shot the skaters from the ankles up because they were on roller skates, but it worked.

I remember vividly an incident with Don Hudson, a key variety producer who later died in a plane crash. I had great trouble understanding English, because I had only been in Canada for a few years after arriving from Austria. Because of the language problem, I once made a fatal mistake, came up with the wrong look, set, whatever, and Don Hudson did a flying leap and tried to strangle me in front of all these people. He just couldn't take it. From then on, just like in an army camp, he had me repeat what had been discussed around the table at a meeting just so he was sure I understood it. All of us were under the handicap of language in those early days, coming from different areas and different countries.

Once, we recreated the assault on the beaches of Normandy in Studio 7. We used low cameras, created a one-foot deep pond, pill boxes with German soldiers, explosions, rubble, dirt and all the interior locations in one studio. We told the story of a platoon landing, getting shot at -- soldiers drowning in shallow water. World War II was recreated in one room!

The irrepressible, articulate host of GILMOUR'S ALBUMS, on the CBC stereo and radio networks, is celebrating the 30th anniversary of his program this year. It is the longest-running "one-person" show in the history of the CBC radio networks.

Clyde Gilmour began his career as a journalist and in 1947 became the first person in North America to review movies on network radio. Music and movies are the professional loves of his life. His thousands of fans love his easy conversation on air and his dedication to his own collection of records.

With one ludicrous exception, CBC announcers introducing me on GILMOUR'S ALBUMS have always used a quiet, conversational tone. The charming Lorna Jackson is following a tradition established by Jan Tennant, Sharon Dunn, Margaret Pacsu, John O'Leary, Corky Rawson, Frank Herbert, Larry Palef and Lamont Tilden.

The single aberration occurred in 1958, when the program was still being done live rather than pre-taped. Thirty seconds before air-time the studio door was burst open by the arrival of a dynamic young guy with what seemed like 300 teeth arrayed in a blinding smile.

He barely had time to tell me he was on a summer try-out and most of his experience on private radio had been on sports remotes. Then the opening theme went on the air.

To my horror, the newcomer thundered his introductory lines like someone roaring above the bedlam of a heavyweight championship bout. I was too petrified to lift a hushing finger to my lips. In a moment the theme faded again--the announcer's cue. And our boy, in a tone of almost delirious excitement, bellowed these words over the Trans-Canada Network:

"And now...here's Ka-lyde...GILMOUR!!!"

When I responded a second later with my usual small "Hello," it surely must have been one of the most pathetic anti-climaxes in the history of Canadian broadcasting.

I can't remember the announcer's name. He didn't latch on to the CBC. Today he's probably a tycoon in Texas.



Charles Gunning joined the CBC in 1942 as an associate editor in Winnipeg. Following three years of service with the Royal Canadian Air Force, he returned to CBC News in the Central Newsroom, Toronto, in 1946. From that time, he held numerous senior positions in the CBC radio news service, including Editor-in-Charge, Central Newsroom, Director of CBC National Radio News, Supervisor of Information Programs in London, England, Assistant Head of Current Affairs and Program Representative for the English Division of the CBC in Washington, D.C.

In 1945, while I was still in the R.C.A.F. based in Vancouver, and earning a few extra bucks working as a relief news editor for the CBC newsroom there, I was asked to come in on a Sunday evening early in August to turn out the regular 10 p.m. newscast.

Rumors were flying that Japan was about to ask for peace on a total surrender basis. I pulled my typewriter close to the Canadian Press and British United Press printers so that I could keep a sharp eye on them while piling up items for the 10 p.m. news. At that time of the evening, on the west coast, with much of the rest of Canada in bed or getting ready to retire, CBC Vancouver had control of the CBC's Trans-Canada Network.

Soon after I arrived in the newsroom, I contacted the announcer on duty in the appropriate broadcast control studio and also the engineer to say that, if an important news flash came over the wire, I would phone the announcer (the broadcast studio was on another floor of the CBC premises in the Hotel Vancouver) and dictate the news to him and he could interrupt the program and broadcast the big news.

Sure enough, at about 8 p.m., the BUP printer stopped clattering, began to stutter and then spat out: "FLASH -- JAPAN SURRENDERS! REPEAT FLASH -- JAPAN SURRENDERS!"

Within seconds, the news that the world had been waiting for was being broadcast across Canada. What a scoop!

A few seconds more and network control had been switched to CBC Ottawa and on came Prime Minister Mackenzie King, praising the Lord, calling on all Canadians to rejoice in the news that the great, terrible global war was over. Or words to that effect. His speech was on a record, done in advance for just such an occasion while he took a few weekend hours off.

Then the roof fell in. Mackenzie King was still talking when suddenly the BUP news printer stopped again, made several attention-getting jumps and then: "NOTE TO EDITORS -- DISREGARD JAPAN SURRENDERS FLASH. REPEAT NOTE TO EDITORS -- DISREGARD JAPAN SURRENDERS FLASH, NO CONFIRMATION." And nothing about a surrender had come from the Canadian Press or its American ally, the Associated Press.

The horror of it all sank in: the Japanese had not surrendered. The BUP flash had been a mistake, a fake, a hoax.

At CBC Ottawa, which in those early days had no newsroom, the only people on duty were the underlings who had received specific instructions to slap the Prime Minister's recorded victory speech on the air as soon as the Japanese threw in the towel. So he droned on; apparently someone at CBC Ottawa decided it would be worse to stop him in mid-speech and then have to explain what had happened.

Finally he came to the end, and I spent the rest of that awful Sunday evening writing and putting on the air what I hoped, but did not really believe, were reasonable explanations and apologies.

Eventually, but certainly not that night, the United Press admitted that the false flash had been concocted and put on its own and British United Press wires across the United States and Canada by a disgruntled UP editor in Washington. I never did hear what happened to him; nothing bad enough as far as I was concerned.

For CBC News, there followed a change in rules. From that date onward, no news flash was to be broadcast over Corporation stations and networks until a matching flash was received from another news agency.



THE PLOUFFE FAMILY: DORIS LUSSIER

(TV)

Doris Lussier, who taught at Laval University, is better known to television audiences -- both French and English -- as the beloved "Père Gédéon" of THE PLOUFFE FAMILY.

In the '50s he hosted LE POINT D'INTERROGATION, a TV variety program on Radio-Canada. He is a frequent and entertaining guest on various talk shows.

It was 1954 when I first played Père Gédéon in LA FAMILLE PLOUFFE. In those days we played live; there weren't any electronic gadgets as there are now. On Wednesdays we played in French, and on Fridays we played in English.

Everything was fine in French, but in English I was a little less comfortable. I was afraid of forgetting my lines. I've never understood why they call this a blank, when it's so black!

So I got into the habit of writing bits of the script on the floor. I knew the script, but this made me feel more secure. One Friday, the boys played a trick on me. They didn't do anything during the rehearsal, but just before the program, they rubbed everything out with their feet. That's the level their humour was at on that day.

Luckily, Doris always knew his lines!

In 1941, Sydney Newman joined the National Film Board in Ottawa. During his 11 years with the NFB, he was producer-in-charge of the "Canada Carries On" unit. He joined the CBC in 1952 as a "remote" producer and was directly involved in the first official transmission from Toronto on September 8, 1952. Today, he lives in London, England, where he has his own consulting firm.

My story relates not to the official opening day of CBLT in 1952, but to the day when the first program was transmitted -- about two weeks earlier.

As the future Supervising Producer of remotes (Outside Broadcasts), it was suggested by the CBC brass that I do some live programs from the Canadian National Exhibition, the transmissions of which would help publicize CBLT, help TV set installers align sets and aeriels to the new wonder, etc.

I set out to do two live, half-hour programs a day -- for the 14 days of the Exhibition. The staff I was given for assistance were Desmond Smith, production secretary (in fact, Des was the only non-female production secretary), Harry Rasky as researcher and floor manager and Harvey Hart as assistant director. Who among us dreamed up its title, which we all thought miraculously creative, I don't recall...it was EX MARKS THE SPOT!

The mobile van, un-air-conditioned, was a nightmare to work in -- so tiny you couldn't swing a mouse in it...let alone a cat.

The man I chose to be the first voice and face on English Canadian TV was Lorne Greene, who did the first show seen by audiences. It's true that the first image on the air though, which read "CBLT Channel 9", came up upside down! Remote shows, in those days, had their titles come from the location with the hazards of weather usually screwing them up. Having worked at NBC in New York, I learned and decided that all my titles would come from Telecine at CBC Master Control on Jarvis Street...and that's where the upside down title came from. The man in charge of Master Control on that (for training purposes we were all given turns at doing different jobs) was Murray Chercover.

## LES JOYEUX TROUBADOURS: GÉRARD PARADIS

(Radio)

Gérard Paradis is known as a singer, raconteur and actor.

A member of LES JOYEUX TROUBADOURS (the French radio counterpart of THE HAPPY GANG), for many years he entertained radio audiences with stories and songs.

In later years, he moved to television, where he played in GRAND-PAPA and LES BELLES HISTOIRES.

LES JOYEUX TROUBADOURS was taped before an audience in a Radio-Canada studio. Just before the taping, I used to tell a story to create a convivial atmosphere. Sometimes Jean-Maurice Bailly would tell a story too.

One day, ten minutes before the program, Jean-Maurice went up to his office. I took the opportunity to tell Jean-Maurice's story to the audience, who found it very funny. Then I said, "Jean-Maurice is coming back and we're going to beg him to tell us his story, but when it gets to the end, don't laugh!"

Jean-Maurice came back and agreed to tell his story. He got really carried away, making gestures and faces. It was a very funny story, which he told very well. He thought he could already hear them laughing. But when he got to the punch line, not a single soul laughed. There was a deathly silence! The audience played its role well!

It was priceless seeing the look on poor Jean-Maurice's face. Right away he shouted, "I must have forgotten something!"

The whole audience began to laugh, as did he, when he realized they were playing a joke on him. That was LES JOYEUX TROUBADOURS!

CHEZ MIVILLE / LES JOYEUX TROUBADOURS: ANDRÉ RUFIANGE (Radio)

In his 20 years as a writer for LES JOYEUX TROUBADOURS, it is estimated that André Rufiange wrote 2,500 scripts. Later he was a researcher for the television programs LES COUCHE-TARD and APPELEZ-MOI LISE.

He is now a columnist for Le Journal de Montréal.

In the early 1950s, three men showed up in the CHEZ MIVILLE studio at the end of the program. They were coming to get the grand piano, they said politely, because management had decided to replace it. No problem -- Miville Couture, Jean Morin, Lorenzo Campagna and probably Father Ambroise helped those three husky fellows unscrew the piano legs and take the instrument out through the back door of the old Ford Hotel.

This magnificent grand piano was never seen again; it had been taken away by three thieves!

I worked for Radio-Canada for 26 years, including 20 as a radio scriptwriter (LES JOYEUX TROUBADOURS) and six as a television researcher-documentalist (LES COUCHE-TARD and APPELEZ-MOI LISE). Believe me, I saw them all. One very snowy day in the winter of '75, Cardinal Léger -- wearing a tuque, a scarf and a gray suit -- arrived at the studio of APPELEZ-MOI LISE, where a security guard stopped him.

"Hey, where do you think you're going?"

"I'm Cardinal Léger and I'm late."

"Yeah? Well, I'm the Pope and I'm on time. Have you got any I.D.?"

The Cardinal still laughs about it today. The poor guard blushes...

Lorraine Thomson began her career with the CBC at the age of 18 as a dancer on THE BIG REVUE (one of the original CBC television programs). Since then she has been an on-air host, interviewer, choreographer, producer and program co-ordinator for more TV programs than could be listed here. She is a co-founder, along with Pierre Berton, of the ACTRA Awards and has served as ACTRA's National Treasurer for five years. She is currently program co-ordinator of CBC television's long-running FRONT PAGE CHALLENGE.

In the early days of television, say from about '52 to '57, there were a minimum of three to six variety shows every week. On each variety show there would be singers, dancers and hosts, costume designers and set designers. Now that I look back on it, it is truly amazing that those designers, some of whom are still working with us, were able to turn out some of the quality material that they did.

As dancers, we would have an assigned show. For instance, it might have been the BARRIS BEAT that was my assigned show, and I would appear on Alex's show doing two production numbers and we would then race across to the other rehearsal and make a guest appearance the next day as one of 12 dancers on HIT PARADE. Sometimes you'd end up working on a Sunday night show, which might have been SHOWTIME, and you'd go to the other rehearsals for that, and you'd make another guest appearance...you were just bodies.

You wouldn't always be able to do full dance numbers because you just couldn't attend all the rehearsals. But you would sometimes be on two or three shows a week.





# Introducing CBC's 50th Anniversary



## A RESOURCE KIT

Foreword: Pierre Juneau, President

- Women and the CBC: 50 Years on Air (Poster)
- Seeing Things . . . Canadian (Brochure)
- Your CBC (Brochure)
- Network Photos
- ✕ • CBC Anniversary Stamp (First Day Cover and Brochure)
- The Historical Record
- Former Chief Executive Officers
- Programming Activities
- Behind the Scenes
- CBC in the Community
- Selected Bibliography



Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986





PIERRE JUNEAU

PRESIDENT

Fifty years! On November 2nd, 1936, the Canadian Broadcasting Corporation was created by an Act of Parliament. Half a century later, the CBC has become one of Canada's major institutions and a symbol of the country itself. In the words of a recent editorial, "It would be hard to imagine Canada without the CBC."

This has not come about by chance. It springs from the desire, shared by politicians and the public alike, for a broadcasting service to be a mirror of the country, reflecting all its talents and aspirations.

Without claiming to be perfect, the CBC can take pride, after 50 years, in having been just that -- a mirror of Canadian society, helping to shape the country's personality.

The CBC's anniversary represents 50 years in the life of Canada -- 50 years of joys and disappointments, of setbacks and successes. But above all, it means five decades of programs that have made us laugh and cry, that have informed and entertained us, that have brought us closer to our fellow Canadians and to the people of other countries. It means the actors, singers, musicians, writers, journalists, producers and technicians who have created those programs, and all the others who have laboured behind the scenes. It means a dedication to excellence in the service of the Canadian public.



PIERRE JUNEAU...

This proud anniversary is being observed in a variety of ways, not with great fanfare but rather in keeping with the need to spend reduced resources as conscientiously as possible.

Naturally, a number of our programs have taken note of the anniversary and others will be doing so. On radio, for example, on November 2nd, the French AM network will present the 52nd and final program in a series devoted to the history of the CBC. Later the same day, the annual special concert of the Communauté des radios publiques de langue française will be carried live to the four member countries.

On November 1st, a concert organized jointly by the French and English FM networks, featuring the National Arts Centre Orchestra conducted by Simon Streatfeild, will be carried live by satellite to the European Broadcasting Union.

On November 1st and 2nd, the English radio networks will mark the anniversary in a number of programs including A TRIBUTE TO ALLAN MCFEE, STATE OF THE ARTS and a CBC Radio News special.

On television, on November 2nd, the French network will be presenting RETRO BYE BYE, a program of highlights from past editions of its popular New Year's Eve revue. The English network has already shown an all-star anniversary edition of one of its longest-running programs, FRONT PAGE CHALLENGE. And on a date to be announced later, CBC television will be presenting a 50th anniversary special co-hosted by Gordon Pinsent and Albert Millaire.

PIERRE JUNEAU...

CBC Enterprises is also celebrating the anniversary, with new publications in English and French on the history of CBC radio. In addition, Radio Guide is publishing a special anniversary issue for November.

This resource kit is another of the many ways in which CBC is marking the anniversary. Although not exhaustive, it offers a varied and, we hope, interesting selection of material recalling the first 50 years of the Corporation.

It contains such information as the major dates in the history of the CBC and in the Canadian broadcasting system as a whole.

Several former presidents share their recollections with us, with sincerity and affection.

A few of the many outstanding CBC performers and production people offer stories from behind the scenes.

A look back at network programming over the years will revive many fond memories.

For devotees of broadcasting history, a selected bibliography of works pertaining to the CBC will help them explore the subject further.



PIERRE JUNEAU...

An anniversary poster draws attention to the contribution of women to public broadcasting.

Two recently published folders describe the CBC, its many services and its contribution to Canadian content on television.

Regional centres too have been given an opportunity to highlight the particular role of the CBC in their areas of the country.

Finally, a first-day cover of the CBC 50th anniversary commemorative stamp is enclosed as a way of acknowledging the efforts of all those who, through their sustained interest in the Corporation, contribute to its success and renown.

So, the CBC has completed its first half-century. It has been an exhilarating time for the CBC's staff and artists and for the Canadian people, who can boast that, in the CBC, they have one of the best broadcasting services in the world.

We hope that this kit will allow you to share some of the pride and confidence that we feel on this memorable occasion.



CAN  
DE  
1986  
151

# Former Chief Executive Officers



## A PERSONAL VIEW

- A. Davidson Dunton (1945-1958)  
Chairman, Board of Governors
- J. Alphonse Ouimet (1958-1967)  
President
- George F. Davidson (1968-1972)  
President
- Laurent Picard (1972-1975)  
President
- A.W. Johnson (1975-1982)  
President



Canadian Broadcasting Corporation  
Société Radio-Canada

# 1936-1986





DAVIDSON DUNTON  
CHAIRMAN, BOARD OF GOVERNORS 1945-1958

During the first few years after World War II, radio was in its heyday. And Canadian broadcasting had a sensible, coherent structure well suited to the needs and resources of the country.

The division of functions was clear. The prime function of the CBC was network broadcasting; that of the private stations in their own operations was local service.

They were stormy years as private stations fought to have the regulatory powers of the CBC Board of Governors taken away. We battled vigorously, and successfully, before a series of Parliamentary committees to keep responsibility for making regulations for all stations and to make recommendations on station and network licences.

The powers of the CBC Board were vital, we believed, to ensure sound planning for television, then developing rapidly in the United States and Britain.

In 1951, aided greatly by a strong recommendation from the Massey Commission, we got a green light to go ahead with our TV plans.

Canadian television opened in September, 1952, on successive evenings in Montreal and Toronto. In Montreal, the highlight of the evening was a fine presentation of OEDIPE-ROI. Toward the end of the play, when our programming was running some 40 minutes behind schedule, an amazed representative of NBC said to me, "Television was never like this with us." Later in the evening there was a delightful moment when Archbishop Léger came to the control room to bless the whole operation -- and on half a dozen monitor screens there were pictures of scantily clad chorus girls kicking their legs in the air.





DAVIDSON DUNTON...

In Toronto there was a press conference in the afternoon with monitors on the walls showing test patterns. Suddenly these were interrupted by pictures of some bank robbers who had escaped. I was able to say "See, live talent!" That evening, when regular broadcasting began, the first slide identifying the CBC came on the screen upside down. The production person responsible -- Murray Chercover.

Starting in 1958, the separate regulatory bodies, first the BBG and then the CRTC, changed the whole cast of the system. They allowed flocks of private stations not affiliated to the CBC; they licensed first one, then two, private TV networks. And they opened the door to cable enterprises everywhere. These new facilities, especially cable, have been largely vents for bringing in American programs.

In defence of this Americanization of the system it has been said that public demand made the changes inevitable. Be that as it may, the regulatory bodies should have at least explained to the Government, Parliament and the public what the new facilities meant in terms of imported television fare.

Today, the CBC's resources are reduced in the face of a flood of non-Canadian TV material; a bad omen for the future of a distinctive Canadian society.

August 1986





ALPHONSE OUMET  
PRESIDENT 1958-1967

My most sincere congratulations to the CBC, to its people and its artists who over the years have made it the essential instrument of our national survival.

I will not attempt to recall personal memories of my days with the CBC. In my case, this might be rather long. I joined the national radio service two years before the CBC was even born and I stayed on for another 31 years, half of them as chief executive. It is these long years of service that have earned me the privilege and the scars of being not only the oldest among former Presidents of the CBC but also of being one of its earliest employees.

I could, indeed, tell you a lot about our new quinquagenarian, and about some of the political decisions which have often complicated its task. What is important, though, is that the CBC has managed to create, in French as well as in English, and despite a particularly difficult geographic, cultural, economic and political context, a national radio and television service which is now more vital than ever to the very existence of Canada.

In years past, our hertzian frontiers provided us with a certain natural protection against the rising tide of American television. Today there are simply no frontiers left. They were annihilated by the electronic explosion of the last 20 years and there is nothing we could have done to prevent it. I am much less certain, however, that it would not have been possible to greatly reduce its disastrous results.



ALPHONSE OUIMET...

In any case, today we have to compete with the full American television output. In the face of such a challenge, which only a powerful public service organization such as the CBC can possibly meet, one would have thought our governments would have long ago given the Corporation the moral and financial support it needed to meet fully the new and urgent needs of the nation.

In fact, is it not just the opposite that has happened? Never has the CBC found itself as limited, contested and even rejected, not by the public, but in government circles, as it has been since the future of Canada began to be decided on our television screens.

Would it, therefore, be too much to hope, in this CBC jubilee year, that the Caplan/Sauvageau report might end this unproductive climate by establishing clearly, once and for all:

- that American domination of our TV channels constitutes an ever growing menace to our Canadian identity
- that, at the national level, private television, cable and commercialization have in general proven to be agents of Americanization, not of Canadianization
- that, even with the reasonable protectionist measures we have already a priori rejected, the only instrument we have to check the American TV invasion is still the CBC. Not a diminished and repressed CBC but a strong and confident CBC, with the authority, the channels and the financial resources required by the magnitude of the challenge to be met
- that, if we really value a distinctive Canadian identity, which is the sole guarantee of our national survival, we must be ready to pay its price. The time for bargains has long gone by.

Happy anniversary, CBC, and the best of luck!

August 1986





GEORGE F. DAVIDSON  
PRESIDENT 1968-1972

My years in the public service, in Canada and abroad, go back beyond the "birth" year of the CBC whose 50th anniversary we are marking this year. During these years I have been fortunate in having many and varied careers but when anyone poses the question "If you had the choice of all the posts you've ever held, which one would you go back to?" my unhesitating answer is, "The CBC."

What is it about those years from 1968 to 1972 that made them such a unique and fascinating experience for me? Certainly they were not the easiest I have ever lived through. These were the years when Pierre Trudeau threatened to "mettre la clé dans la boîte" of the French network and show nothing on the screen except Chinese vases, unless the network stopped trying to make Canadians, English and French alike, aware of the growing separatist sentiment in "la belle province".

That was also the period when the terrorist threat posed by the FLQ reached its climax, as dramatized by the kidnapping of James Cross, and the murder of Quebec's Labour Minister Pierre Laporte; and when the federal government took its highly controversial decision to proclaim the War Measures Act -- an act designed primarily to help Canada face its enemies "abroad" -- in order to cope with Canada's suspected enemies at home.

The CBC, as Canada's principal communications medium, was inevitably involved in those and many other exciting events as the country turned the corner from the turbulent 60s to the somewhat more tranquil 70s. In part it was, I am sure, the sense of close and intimate contact with the living reality of those days that made my years as president of CBC so memorable to me.



GEORGE F. DAVIDSON...

More important, however, was the feeling that Canada's broadcasting service was, for each and every day that I was there, a growing and expanding influence in the lives of more and more Canadians. It was during those years that decisions were made to proceed with a state-of-the-art headquarters for Radio-Canada in Montreal; to create a production centre suitable for CBC's regional needs in Vancouver; to establish French-language radio and television all across Canada. It has always been the contention of those supporting the public broadcasting service that unlike the private networks its mandate requires it to provide a service to all the people of Canada. It was in this 1968-1972 period that the commitment was made and steps taken to make this a reality throughout Canada.

The years were made more vital by the increasing competition from commercial television, by the advent of the satellite and CBC's decision to make maximum use of it, by the arrival of cable television and the problems it created, by the CN Tower in Toronto and CBC's part in helping to assure its construction, by the preparations for CBC's role as host broadcaster for the Montreal Olympics, by programme successes like THE TENTH DECADE, chronicling the Pearson-Diefenbaker years, by the shattered hopes of JALNA. But all these packed together in my brief tenure with the Corporation represent merely a few episodes in the 50-year panorama of the CBC.



LAURENT PICARD

PRESIDENT 1972-1975

In 1971, during a trip I took to New York City, Jay Gould, then the respected television critic for the New York Times, spoke to me of how fortunate we Canadians were to have the Canadian Broadcasting Corporation. He said that compared to the junk food produced by the major American networks we in Canada at least had a network that produced very high quality television programming -- an opinion expressed by many Americans over the years. It is wishful, even wistful, to think of a day when Canadian critics might express this same appreciation of their national broadcasting service.

As far as I am concerned, the CBC has always been a pinnacle of human excellence. I say "human excellence" because we know only too well that the critics of the Corporation always use divine excellence as a measurement of the CBC's achievements. Being on the side of the angels has enabled them to set up unreal and unrealizable standards for the CBC; goals that are beyond the reach of mere mortals.

What these critics fail to take into account in their idle theorizing is that the CBC they seek to change is and always has been an expression of what is at the deep core of this country of ours, with its geographical and social tensions, its immense successes and setbacks, its moments of exuberance and its disappointments -- a daunting if not insuperable challenge.





LAURENT PICARD...

Whatever wild technological and financial proposals are made for radical change in the nature or role of the Corporation, it is important to bear in mind one simple truth: to undermine the CBC is also to do damage to Canada itself.

I was asked to share my best memories with you but there are so many of them I am at a loss as to where to start. However, I can say that the wrangling (what else are we to call it?) that used to take place with Parliamentary committees and the Senate remains among my more vivid recollections. Really, there is just too much material for a brief message such as this. I make you a promise, though; I'll write about it all in my memoirs.

At a time when the survival of the CBC seems to be threatened as never before, more Canadians should recall the words of Talleyrand who, when asked why the downfall of so many French heads of state had started with their failure to heed his advice, replied that those who ignored him were always beset by misfortune. I sometimes feel there is a cautionary message in Talleyrand's words for those who would tamper with the CBC.

August 1986





A.W. JOHNSON

PRESIDENT 1975-1982

All of the former presidents of the CBC have one thing in common. We all say "we" when we speak of the CBC. And that just about says it all.

However, our recollections will differ just as the times for public broadcasting have differed. In my case, three threads recur in my memories of the CBC: the fight for the Canadianization of television in Canada, and the CBC's central role in that mission; the flowering of CBC Radio into its second golden age; and the tensions and triumphs of free and fair coverage of the "independantiste" challenge to Canadian nationhood.

If there was one single battle-cry during my Presidency, it was for the Canadianization of television in Canada. And when you recall that Canadians stood only a 25 per cent chance of finding a Canadian program on their screens, you can understand why I took up this cause. In my speeches, in the CBC submissions to Parliament and the CRTC, and in the directions we set for the CBC, always we sought to advance the cause of Canadianism on the TV screens.

Well, we won some, and we lost some. We did set the CBC on a clear course towards Canadianization (remember "Touchstone"?). We did "bestride" prime-time television with Canadian programming (THE NATIONAL and THE JOURNAL attest to this fact). And we did extend regional programming and ignite a new flame in Canadian drama.



A.W. JOHNSON...

But we were not successful in persuading Government and the CRTC that Canadianization was critical. Neither of them supported our proposal for a CBC-2/Télé-2. And neither of them supported a CBC-CTV-TVA initiative to establish a single national Pay-TV service, the whole of whose profits would be dedicated to Canadian programming. But Canadianism did nonetheless become a central and continuing issue of public policy.

The second thread in my memories of my CBC days has to do with radio, my first love really. My first public act, indeed, was the inauguration of the CBC Stereo network, from St. John's Newfoundland. And I took pride, from there on, in presiding over the flowering of CBC radio. It was the product of two forces, I believe -- the presence of some extraordinarily gifted people in radio; and the availability, now, of two networks in both English and French.

The first of these two networks developed into a service which reflected Canada through the spoken word, nationally and regionally, interspersed with periods of music. And the second was an avowedly classical network, consisting mostly of music, with occasional talk.

So it was that CBC radio emerged, once again, as the pride of the CBC, and the passion of its audiences.

A.W. JOHNSON...

My third memory is of more troubled times -- the election of the Parti Québécois in Quebec, in 1976; and the Referendum of 1980. For the CBC this meant charges, by federal ministers, of separatism in the CBC, and a public inquiry into charges of bias. It meant, too, the development in the CBC of programming policies which would assure free and fair coverage of a referendum which called into question the very existence of Canada.

It was not a good time to be President of the CBC! But the story ended in quiet triumph. First, the Corporation was exonerated of the charges of bias (in 1977). And then, during the referendum, the CBC came to symbolize freedom of expression in Canada, by its reasonable and a balanced coverage of both the "oui" and "non" forces in the referendum debate.

No, I wouldn't trade my years in the CBC for anything. It is Canada's most important institution, outside of Parliament. It has the finest and most loyal audiences you could possibly imagine. And it has the most vital and creative broadcasters you can find anywhere. That is why I wouldn't trade those years for anything.

August 1986



# CBC in the Community



Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986





THE ONTARIO REGION

AN OVERVIEW

The Ontario Region was established in July 1976. Prior to that, the program and administrative functions were handled by local personnel reporting directly to network officers. The Creed Committee (1970) confirmed the need for a separate regional organization and this was later reinforced by the findings of the Morrow Report and its approach to regional symmetry.

Today, the Region encompasses the Corporation's local and regional broadcasting activities in the province of Ontario, with the exception of the Ottawa Area. Its evolution began when CBL took to the airwaves December 25, 1937. On January 1st 1944, CJBC went on air with the opening of the Dominion Radio Network.

In 1945, the Corporation obtained Havergal Girls College and surrounding property at 354 Jarvis Street for the consolidation of its then Toronto operations. Built in 1898 and used as a girls' school until 1935, the property was used by the Canadian Women's Air Force during World War II. Radio facilities and staff were installed during 1946, shortly before CBL-FM began transmission on October 8th of that year, later to form part of the CBC English Stereo service.



## THE ONTARIO REGION...

In October 1954 the building at 509 Parliament Street was purchased and used by radio as a concert studio and on occasion by TV for orchestra audio pick-ups for large music productions. It was later converted into studios for local program originations by CBL. With its distinctive amphitheatre design - the only 'open plan' radio studio in Canada - the CBL studio also serves Toronto's Cabbagetown area admirably as a gathering place for regular community activities, many of which are featured in "Open House" programming.

In 1952 the TV building, forming part of the Jarvis Street property, was completed and CBLT began program transmissions September, the first English language CBC-TV station in Canada.

CBE Windsor was the next owned and operated station in Ontario to begin broadcasting when it went on-air July 1, 1950. The private TV station CKLW Windsor began program transmissions on September 16, 1954. The Corporation purchased the station in partnership with Baton Broadcasting in June 1970. Then in May 1974, the Corporation purchased full control of the station when it became known as CBET.

#### THE ONTARIO REGION...

The "Don Mills" purchase was made in April 1960 in Toronto and plans were drawn up to consolidate the Corporation's broadcast facilities in the city. However, in March 1972 it was announced that an agreement had been reached with the CNR to exchange the Don Mills property for land in downtown Toronto. It is referred to as the Toronto Broadcast Centre site, an area bounded by Simcoe, King, Front and John streets, directly opposite the CN Tower. Currently, consolidation plans are well in hand for this world-class production and broadcast facility.

1973 saw a series of major events in the Ontario Region. With the launch of the ANIK I satellite, transmission of TV programs originated from the Network Control Centre, located in the Toronto TV Plant, on February 3, 1973. And the CBL-FM and CBLT transmitters were moved to the CN Tower, beginning transmission from there on May 31, 1973. On October 1, CBQ Thunder Bay began operation as a CBC owned and operated radio station. On May 5, 1978, CBCS-FM Sudbury went on air under the affiliate replacement plan. On December 22 that year, CBE-FM Stereo began operating in Windsor.



#### THE ONTARIO REGION...

During the intervening years, various radio and TV transmitters were constructed in Ontario to carry the Corporation's national network services, including regional and local programming, to Ontario audiences. So the Ontario Region formally came into being in July 1976.

In recent years, CBLT, CBC's flagship television station in the province, has developed a wide range of successful programming - News, Current Affairs, Variety and Drama - which reflects the vitality and diversity of southern Ontario's vast multicultural and multi-racial population of over 5 million. Highlights include: Newshour and News Final, Oscar Peterson & Friends, Neighbourhoods, This Week In Ontario, Look Out World, Two Families, The Harry Jerome Awards Dinner, Trade Secrets, Celebrity Tennis, Switchback, Caribana, Monitor and many others. The Regional Director, Don Goodwin, initiated CBC's first community relations unit in 1979 to accurately reflect and serve the multiplicity of publics encompassed by Toronto's CBC stations. CBLT and CBL also carry the winning entries of TELEFEST, the Region's annual student broadcast competition, which was established by the

THE ONTARIO REGION...

Regional Director in 1983. This contest, the largest of its kind in Canada, is another element of the Ontario Region's aggressive community relations and programming mix.



## TORONTO TELEVISION (CBLT)

### AN OVERVIEW

CBLT went on the air September 8, 1952, the second television station in Canada. It eventually became part of the Ontario Region in 1976, and has since continued to play a major role in the lives of Torontonians and residents of southern Ontario.

As CBC's flagship station in Toronto, Channel 5, under Program Director Alex Frame, provides comprehensive weekday news programming through its 6:00 pm NEWSHOUR and 11:00 pm NEWFINAL programs. The weekly current affairs analysis program MONITOR, which offers a probing look at the controversial issues of the day in Toronto and southern Ontario, has consistently won high praise from critics and audiences alike for its in-depth coverage of today's news stories.

Channel 5 has been the host broadcaster for the visits of the Pope and the Queen, covered every major political convention and election in Ontario, and focused on cultural and sporting events like the Toronto Film Festival of Festivals, the Masters' Games, the Toronto



TORONTO TELEVISION (CBLT)...

Theatre Festival and the Dora Mavor Moore Awards, and for the first time this year, the Toronto Arts Awards.

Channel 5 also produced CBLT MORNING, Toronto's first local morning television show, and continues to produce innovative and original TV programming ranging across the whole spectrum of Variety, Drama, Current Affairs and News programs, in spite of recent budget cutbacks.

Some highlights of current CBLT programming include: THE CASBYS - hosted by Carole Pope and Paul Shaffer, this awards show reflects the People's Choice in trendy popular music.

TORONTO ARTS AWARDS - a first-time television event, rewarding the best on the city's theatre scene.

NEIGHBOURHOODS - a 13-part half hour series celebrating Toronto's distinctive neighbourhoods, with resident celebrities hosting their own neighbourhood on walking tours. 1984 Prix Anik Award winner.

TORONTO TELEVISION (CBLT) ...

SWITCHBACK - hosted by Shawn Thompson, is a zany 60-minute funfilled Sunday morning program with humour a la David Letterman.

DRAMAS - following on the successes of HAUNTINGS and GHOST SHIPS OF THE GREAT LAKES, CBLT is developing more dramas along these lines, including the upcoming THE SILVER CLOUD, and a touching Christmas drama THE SILENT BELLS.

CONCERTS IN THE PARK - Since its initial series in 1984, CBLT enjoyed another successful year in 1975 with these summertime LIVE open-air concerts featuring rock, folk, blues and reggae artists. Over 200,000 fans flocked to Toronto parks to enjoy singers like Carole Pope, Ronnie Hawkins, Kate & Anna McGarrigle and others.

CARIBANA - Since 1983, CBLT has telecast Toronto's biggest and most colourful parade, featuring the costumed bands of the city's Caribbean community which draw half a million people from Toronto and all over Canada and the U.S. annually, in a kaleidoscope of street revellry, calypso and steel-bands.



TORONTO TELEVISION (CBLT) ...

TELEFEST - For six years now, Channel 5 has telecast the winning video entries in the annual broadcast students' competition open to Ontario college and university Communications faculties.





TORONTO RADIO (CBL)

AN OVERVIEW

CBC Radio's Cabbagetown studio at 509 Parliament Street in Toronto wasn't always a busy broadcasting centre. Years ago, it was the Carlton Movie Theatre and neighbourhood children would pack the Saturday matinees to see the latest adventure films. But in 1954, the last empty paper bag was exploded, and the last delighted scream became a memory when the building was taken over by the Canadian Broadcasting Corporation for conversion into a radio studio for CBL.

The reconstruction involved some necessary alterations. The box office was removed, and so were the screen facilities, but about 400 of the original seats were left in the auditorium to accommodate studio audiences. In 1985, that number was decreased to 300 seats when CBL adopted a new open concept for its programming

CBL Toronto is CBC Radio's flagship local AM station producing more than 55 hours of programming a week and serving Toronto and Southern Ontario, an area that is home to one-quarter of Canada's population.



TORONTO RADIO (CBL)

Over the years, the studio has been the site for numerous Open Houses and special events as well as the taping of CBC Radio's popular comedy series, THE ROYAL CANADIAN AIR FARCE.

Director of Radio for Ontario, Kel Lack comments:

"We are determined to be accessible to our listeners. The studio is open to the public, many of whom walk in off the street just to say hello. And our Open Houses, at least four a year, are extraordinarily successful, with people lined up outside at 5:00 am and coming from as far away as Owen Sound, Deep River and the United States."

Visitors to the studio are often amazed at the physical set-up of 509 Parliament Street. With the removal of the additional seats in 1985, the stage area of the old theatre was enlarged and now houses the production staff of the local programs, METRO MORNING, RADIO NOON, FOR YOUR INFORMATION as well as the Regional News staff. The broadcasters do not sit in a sound-proof booth. Instead, they keep listeners informed from a small raised platform in the middle

# TORONTO RADIO (CBL)

of the action. While this concept has become reasonably common in television, it is seldom seen at a radio station.

The programs produced at CBL provide listeners with vital information about local issues, weather, traffic, news, and sports. METRO MORNING with Joe Cote and Shelagh Rogers is a fast-paced mix of current affairs items aimed largely at the Metro Toronto audience. For listeners outside Toronto, the ONTARIO MORNING program (from 6 - 9 am also) provides information about concerns in places from Pembroke to London and as far north as Owen Sound.

At noon David Schatzky and Roy Maxwell are on hand for RADIO NOON. The first hour of the program is comprised of consumer advice, agricultural items and an exchange of news with commentators at CBC stations in Windsor and Sudbury. The second hour of the show is a phone-in hosted by David Schatzky heard on CBC stations throughout Ontario.



TORONTO RADIO (CBL)

In the afternoon, Lorne Saxberg and Lori Stahlbrand present FOR YOUR INFORMATION a current affairs magazine show with arts and entertainment features (4 - 6 pm). And on the weekend, Bill McNeil and Cy Strange host FRESH AIR, a program that has been steadily gathering fans the past sixteen years. Heard 6 - 9 am on Saturday, and 6 - 8:30 am on Sunday, FRESH AIR is an easy-going, nostalgic mix of friendly information and often ranks #1 in its time slot according to BBM surveys.

Over the years, CBL Radio has become an integral part of life for many listeners in Southern Ontario. Even the station mascot, Tuffy the cat has his own following. When he wandered off for a few days, the stations' switchboard was jammed with calls from concerned listeners wanting to know if there had been any sign of him!



PERCY SALTZMAN is one of the legendary broadcast pioneers of CBC's early days - as the first weatherman of Toronto's CBLT Channel 5 program TABLOID and THE DAY IT IS.

#### CBLT MEMORIES

Thirty-four years ago on CBLT, mine was the face that launched a thousand slips on TV Canada .. the first anglophony face on the first official telecast in anglo-Canada. Two days earlier some other face had bobbed up on Montreal's CBFT.

But wait. Preceding the official opening, CBLT had been doing some part-time experimental broadcasts and Big Byng Whittaker ("Scoot"), among others, had floated on those early screens.

And then there was the Boyd gang, on the lam. They'd been telecast in still picture on those pre-official experimentals (the first Crime Stoppers?) and people had been warned to watch out.

So when I came on, on that first night, the audience sighed with relief .. an early Boyd had been caught.



CBLT MEMORIES ...

What a rush that pre-opening summer: dryruns before dummy cameras, big gaping holes in studio floors (entrances were made from below by ladder), toothy Stu Griffiths grinning madly all over the place.

Tryouts of actors and puppeteers and ventriloquists and chorines and comperes and monologists .. and one meteorologist, scared and lonely, wondering what the hell had hit him.

But I did my schtick and the schtick must have stuck for there I was .. a First Nighter .. peddling my wet and woolly wares, and did it for .. would you believe .. twenty years. (Actually thirty, for my final forecast aired in 1982 on another network.)

And who the hell was I? I had no biz in showbiz, no background, no training, no experience, either as actor or announcer or presenter or whatever. Merely a full-fledged meteorologist working fulltime at Canada's federal weather service, and after a full day's work at Meteorologist HQ on Bloor Street I would hop my bike and pedal to CBLT on Jarvis Street there to peddle my foggy foggy dew.

CBLT MEMORIES ...

And did it every single night, seven nights a week for the first six months at ten dollars a pop, and then six nights a week at twenty dollars a pop for the next few years on Ross McLean's "TABLOID" with Dick McDougal, Elaine Grand and Gil Christy.

Memories of my first flush with fame .. the very first time a perfect stranger waved at me in the passing parade .. one of the endless who never forgot a face, but in my case would.

A Sunday drive in the country, dropping in at the corner crackerbarrel, the guy saying "You the fella on TV?", and me blushing "Yep", he saying "You don't look so good in person!"

People telling me they had bought their TVs just to see that weatherguy.

And the endless flood of fanmail.

Dick McDougal, the easy M.C., told in dryruns he would never make it on TV, did.



CBLT MEMORIES ...

Dick asking fans to indicate their displeasure with a critical Montreal doctor, the doctor then suffering multiple harassments, then suing the "Sue Bee Sue".

Me and the puppets .. Chich and Pompey and Hollyhock .. and Chief Producer Mavor Moore rushing down to rebuke me for saying "Chich" for fear of offending prudes.

Don Harron on "The Big Revue" .. live, no tape .. during an on-air break rushing to the can, peeing on his costume, then lighting match after match, frantically trying to dry his fly!

Shirley Harmer adjusting her bosom before bustling out to the cameras.

Larry Henderson reading the news and scolding the producers on air for fouled-up film cues.

A stagehand caught on-camera sleeping in the studio corner live on air. Another holding a title card in tight camera close-up, card slipping a notch to disclose a full crotch.

CBLT MEMORIES ...

Gregory Peck ripping Joyce Davidson's interview notes on-air and daring her to "get on with it".

Pauline Fredericks (or was it Lord) turning her back completely on Elaine Grand because that was her preferred profile.

Erik Nielson, then a young Yukon MP, complaining to Mr. Speaker that I was maligning his territory by mentioning only the very coldest temperatures. After that things got hotter.

Some other MP from B.C. bragging that their weatherman could write with his left hand thus not obscuring the weathermap, in contrast to "that right-winged easterner ..."

My CBC boss boasting to my weather boss that I was their man because CBC bucks were bigger than his. Back at base I was keel-hauled on the carpet and forced to make full disclosure on possible conflict of interest. No conflict .. I had a keen interest in getting the Queen's shilling twice.

My weather boss, 'Numero Uno' in Canada, getting asked if he worked for me. His comment: I was the man in charge of errors.

CBLT MEMORIES ...

CBC censoring a mini-doc on PM Lester Pearson and then another on PM Castro. My producer forbidding me to ask a British ban-the-bomb bishop about banning the bomb .. the same producer who permitted that character Arcand free airtime. Shades of the NFB banning a film on textiles for fear of offending the bobbin bosses. Ah, the joys of a free society ...

And always that fabulous flow of fanmail. And the big thrill of meeting the hordes of celebs ... heavyweights like Dempsey and Moore and Marciano, lightweights like Jayne Mansfield and Pearson and Dief the Chief (he knew my father); and Hellen Keller and Billie Holliday and King (M.L. not W.L.M.) and Rogers (withour Hart) and Como and Godfrey and the Lone Ranger, raccoon-masked, roughly shouldering his way through a mob of adoring moppets, muttering "get out of my way", and Frankie Laine complete with mule train, and bishops and actresses and gays and dolls and the pocket, the rocket and "Da Boom-Boom".

CBLT MEMORIES ...

And all that homegrown talent making it in Canada, just aching to make it in Lotusland, fleeing south to peddle their kins, and some making it but good. Ah yes, I knew them when, the Peppiatts and the Aylesworths, the Greenes and the Manns and the Hillers and the Jewisons and all the other upwardly mobile mob of runaways and refugees from good old mother CBC ... once characterized by one of its own vice-presidents as "the single greatest institution in Canada for the Americanization of Canadians!"

I was there when the earth was green and the screens were colourless and tasteless and just as toxic as today .. with all their chromakeyed computerized gewgaws, gimcracks and geschmaltz.

Would I do it all over again, chalk and all? Would I? Hah! Just yesterday a man said to me on the street: "I was a fan of yours way back in the days of Chichimus. That was thirty-four years ago when I was eight. I sent you a letter and you actually replied in your own handwriting." And the loving look in his eye. Would I? Nah!

BILL MCNEIL - host of CBL Radio's  
VOICE OF THE PIONEER series and  
co-host of the popular weekend  
program FRESH AIR, is one of the  
pre-eminent radio pioneers of the  
CBC, ranging from the early fifties  
to the present.

#### CBL MEMORIES

It is really that long ago ... 36 years? Figures don't  
lie ... so yes, I guess it must be. It was in May of 1950  
that I joined the staff of CBC Sydney - a two-year old  
addition to the growing number of CBC radio stations strung  
out across the country. What a thrill that was! I was  
born into a coal mining family in Glace Bay, and it was  
beginning to look as though I was destined to spend my life  
underground as did my father, a wonderful sensitive human  
being who probably would have risen to the heights of any  
other profession, had he been born elsewhere.

As it was, he rose to a high managerial position in one of  
Dosco's big mines, one which boasted a workforce of 1,400  
men. But mining was only a vocation brought on by the  
fact that there was nothing else available in the one-  
industry town where he lived. He had a great love for music  
and affairs of the world - and it was a good thing for him  
that radio was invented just when it was. Cape Breton, the





CBL MEMORIES ...

world's loveliest Isle, was not exactly the cultural centre of the Universe. Oh, there were local amateur groups and the occasional touring companies, but at the time, the twenties and early thirties, there was no glut of feasts for the spirit of the soul.

But then it happened! First the CRBC in 1932, and the CBC in 1936. Father found his niche ... a big comfortable chair in the dining room, with a big shiny floor model radio standing on the left of where he sat. Home from work he'd come and sit for long hours into the night, tuning into the world and into our national radio, which was only on at certain hours at first. CRBC was very sporadic in its Canadian programming, and early CBC was just a bit better. Father relished whatever they offered, whenever it was offered, from news and public affairs to Opera.

When CRBC or CBC wasn't on he was tuning in China, Russia, France, Britain - the world - on short wave. He loved the languages, just the sound of them, and he bought books to try to understand what he was hearing. Our home was awash with the sound of radio, and I grew up with the CBC and its personalities. I inherited my love of the medium from "Good old Dad", who was only, when I think about it, in his thirties when I sat listening to CBC with him ...

CBL MEMORIES ...

I fought my way into the CBC when I was 14 years old. I even thought that was old. Now we're 50 ... (Wish I were 50 again.) The CBC of 1950 was so exciting. Experimentation in programming was a constancy, much as it is today. There were winners, and there were turkeys, but anyone with an idea could find someone to listen. For me, this really was a new world, coming straight from the mines to the studios. I would have worked 16-hour days if they would allow me, and remember, those were the days before payment for overtime.

In a small station such as Sydney, I got to do everything, from announcing and operating to record librarian, news reporting, and even sweeping floors. I did stories for national programs such as Trans-Canada Matinee and CBC News Roundup. (You've been around awhile if you remember those), and there were a few occasions when I filled in for the Station Manager. It was heaven for a radio nut.

In 1953, in December, I was called to Toronto to become Assistant Editor of News Roundup. Most of my raise was in the form of prestige. I could only afford an apartment about half as good as the one I had left in Sydney, and we ate a lot of hamburger and wieners. A big night out was a movie. But oh my! The days were great.

CBL MEMORIES ...

Norm DePoe was my boss, and he didn't suffer fools gladly. I tried my utmost to show him that this Cape Bretoner was nobody's fool. I'm not sure if I succeeded. Norm was a great newsman. He could dissect a story on sight, and always come up with the proper way it should be handled. He was pure genius. What a guy to learn the business from.

The corridors of CBC were peopled by names I had only dreamed of someday meeting. Alan McFee, Max Ferguson, Earl Cameron, who sounded like the word of God but dressed like a lumberjack. Harry Boyle, who was God as far as programming was concerned, but who shuffled around like a cartoon picture of a farmer. There was Walter Bowles, who had his own newscast and who was one of the nicest men I ever met. He actually wore one of those peaked green celuloid eye-shades and shirtsleeve garters, and reminded one, for all the world, of an editor from the movie "The Front Page". Then there was the distinguished voice of CBC's starship cultural program, "CBC Wednesday Night", James Bannerman. On radio he really was the voice of culture. Off air, James Bannerman was called Jack, and his real name was McNaught. In his background were such varied occupations as lumberjack, sailor and miner. He looked like a lumpy burlap bag; told great stories, and wasn't above having a noggin or two. Nor was that other distinguished broadcaster J. Frank Willis.

CBL MEMORIES ...

Frank, whose voice was deeper even than Lorne Greene's, always looked as though he stepped out of the pages of a man's fashion magazine. Frank could have made a fortune in the family business, Willis Pianos of Halifax, but he chose instead to make a living at something he loved. He too could tell a great story.

Harry Mannis, Lamont Tilden, Elwood Glover, Byng Whittaker ... these were just some of the announcers of the time. On air, when I'd hear them back in Sydney, I thought of them as almost mythical. They were all so good, but it never ceased to amaze me as I got to know them individually, that they were simply ordinary nice guys, as were the entertainers I'd meet. Johnny Wayne and Frank Shuster, Juliette, Tommy Tweed, John Drainie and all of the others. They were people with the same concerns, the same joys and the same ambitions as those coal mining people with whom I grew up.

There were good guys and bad guys, and all those in between, but there was something that was common to all of them. They were professional to the core. Nothing would do for them but the very best, and they usually did that in "one take". They had to. Those were the B.T. days (before tape). Everything was "live", and there was no such thing as going back and doing it again.

CBL MEMORIES ...

Those were the days of "The Happy Gang" and Andrew Allan's Stage series. "Ah Stage!" Ah Andrew Allan! I ate up those superb dramas in my pre-CBC life, and I always pictured Andrew Allan as impeccably dressed and forever properly spoken. In person, that's exactly how he was. The typical scholarly gentleman. To sit down and spend an hour or two in conversation with him was to learn something you never knew before. He was such a nice person too.

I wouldn't trade those days for anything. They were days of fun and games, yet total professionalism. They were the days when almost everybody knew exactly what they were doing, and those who didn't know were working hard to find out how.

Fifty years of CBC, and me there for 36 of them? I don't believe it.





WINDSOR TELEVISION (CBET)

AN OVERVIEW

Windsor's television role is unique. The impact of American cultural dominance in Windsor is enormous.

A distance of less than 1,000 meters separates the downtown areas of Windsor and Detroit with Windsor's population at 250,000 and Detroit with over 4 million. Many Windsorites work in Detroit; many regularly attend cultural and sporting events in Detroit.

Windsor-oriented television programming addresses local issues and concerns from a truly Canadian perspective and is available through the television medium only through CBET.

In July 1975 CBC purchased the private television station CKLW as an owned and operated station. During the past 11 years we have carried all CBC Network Canadian programming and produced local programming to reflect particular interest and activities of the community. This has been done through high profile specials as well as continuing series in areas of current affairs, music, sports and entertainment.



WINDSOR TELEVISION (CBET)...

Windsor television is the only station in the CBC system to produce a 90 minute supper hour program to help offset this American culture dominance.

In looking to the future, while at the same time working within the realities of limited resources, CBET will continue to produce its supper hour news program Newsday on a 90 minute basis as well as late night Newsfinal Monday through Friday. We will maintain contributions to weekend Newsfinal and produce for the CBC owned and operated stations the weekly program "This Week in Ontario".

In addition we will respond to a number of key community events such as the Windsor/Detroit Freedom Festival activities as well as political specials as required.

In Spring 1987 CBET will have installed line capabilities to feed, as other stations do, news and current affairs stories to the network for inclusion in Midday and Saturday Report. In addition, we will continue to carry some program series and specials from CBLT and CBOT as part of the Ontario Region programming entity.

WINDSOR TELEVISION (CBET)...

For example, we will carry Monitor from CBLT, and Country Report from CBOT as well as Celebrity Tennis and Telefest.

CBET has an extensive history of locally producing the yearly Easter Seal Telethon and it is our intent to continue with that in the foreseeable future.

WINDSOR RADIO (CBE)

AN OVERVIEW

CBE signed on at 0700 on July 1, 1950 . . . the re-birth of CBC Radio in Windsor after CBW flagged during the war. The first few years were spent in fierce competition with American television. TV signals from Detroit had been drifting across the border for two years, and the novelty was still overpowering. But when television arrived in Canada in 1953, the Windsor audience was returning to radio for news and music. By the late 50's and early 1960's, CBE was becoming famous as the only CBC radio station with a large audience -- which spanned both sides of the border. A fan club was formed in Detroit to support CBC programming. The fan club was so successful that Rawhide (Max Ferguson) could perform to a full house in the five thousand seat Masonic Auditorium!

CBE was the first CBC station with 100% Canadian content, with programming from the Trans-Canada, Dominion and French networks, as well as local shows.





WINDSOR RADIO (CBE)

Today, CBE continues to provide a unique service to listeners in southwestern Ontario, reflecting the realities and probing the implications of life in the political, cultural and economic shadow of the giant. As economic interdependence, environmental and labour issues rise to the top of political agendas and citizen interest, CBC Radio will continue to provide exploration and debate on the Canadian perspective(s), as well as reflecting the artistic and cultural pursuits of the community.





## THUNDER BAY RADIO (CBQ)

### AN OVERVIEW

CBQ Radio in Thunder Bay was established in 1973 as a community station to serve northwestern Ontario. It broadcasts into 36 towns from the Manitoba border to White River and north to Big Trout Lake.

With a staff of 24 people, CBQ broadcasts six hours a day on weekdays featuring news and current affairs coverage of events across the region. And on Fridays, we broadcast the native language program 'Indian Faces' which is the only show of its type in the CBC outside of the programming done by the Northern Service.

Inovative approaches to the use of radio for community service have highlighted the station's short history. Six communities in this area have developed community radio. This concept allows volunteers to turn off the CBC programming at select times of the day and use our transmitters for local shows.



THUNDER BAY RADIO (CBQ)...

Community involvement has always been a key to the success of the station. Over the years we have actively participated in a wide variety of events from fiddle contests, to concert series, to folklore festivals and sporting events. This year we became co-sponsors of the highly successful 'Summer In The Parks' concert series--ten events featuring a wide range of local music. This type of community involvement is one of the reasons that CBQ programs attract as much as 35% of the population of the region.

The future holds many new challenges. Increasing number of radio services available will mean competition for listeners. Reduced budgets must not be allowed to weaken the high quality of CBQ's journalism. And high tech developments in the industry will require the station to stay at the forefront of efforts to improve the quality of the service.







SUDBURY RADIO (CBCS-FM)

AN OVERVIEW

While the Corporation is celebrating its 50th in 1986, we at CBC Northern Ontario Radio are just into our 9th year. On-air testing started on the inauspicious date of April 1st 1978, but our official "first program day" is celebrated as May 5, 1978. On that day announcer/operators Wolf Hess and Ruth Reid welcomed our listeners to the first edition of Morning North. In those days our studio facilities were two tiny rooms with Community Radio Access Packs.

During that first year under the direction of Bill Akerley, the programming was increased from just a 3 hour morning show, to include the first hour of Radio Noon, and finally a 4 to 6 show.

After a year in the temporary digs, the operation moved into one of the best equipped facilities in the Network.



SUDBURY RADIO (CBCS-FM)...

In the first three years of operation there were three managers, (Bill Akerley, Peter Downie and David Schatzky). From September 1981 to the present Geoffrey Cudmore has been Location Manager.

Although the original signal was heard in Sudbury, North Bay and many other LPRT's and affiliates across Northeastern Ontario, over the eight years, the coverage has been expanded to serve Sault Ste. Marie (1981), Timmins (1983), Manitoulin Island and The North Shore with our Little Current facility (1983). CBC Northern Ontario Radio reaches a population of over 500,000 and covers half-a-million square miles from Wawa in the west to Mattawa in the east, as far north as the Cree communities of Attawapiskat and Fort Albany on James Bay, and as far south as the Huntsville-Gravenhurst area.

There has been a steady development of our three daily shows (Morning North, Radio Noon and Afternoon Delight) which is reflected in audience acceptance that has seen audience shares and totals virtually double in each of our last three years. Other program highlights have

SUDBURY RADIO (CBCS-FM)...

included a 13 week summer series "Grassroots" in 1982, which teamed then Morning North host Jeff Collins with reporter and Bluegrass "picker" Martin Chapman under the production of Ken Wolfe (he's in Halifax now) with almost no budget, to create a program that was not only a success in our own market, but was picked up by other stations like Thunder Bay, Frobisher Bay. Wolf Hess has become the major focus for the Arts and Music scene in Northeastern Ontario, first through his work on "Afternoon Delight", and more recently on the regional show "Performance". The CBCS newsroom has had a very high performance record of contributions to National News over the years, which continues. Morning North originated live from the cavern of Science North on its opening day. Our most recent program highlight is another example of how the small stations do more for less, as a one person unit of Peter Williams, working as his own host, producer, technician and researcher, wakes the province up each Monday to Friday (05:00 to 06:00) with the "Ontario Eyeopener".

SUDBURY RADIO (CBCS-FM)...

Looking to the future, there are still major coverage problems to be solved in the Tri-towns and Kirkland Lake areas where we still do not have mono transmitters, and the provision of the Stereo Service to our major centres to Sudbury, North Bay, Sault Ste. Marie and Timmins.

Given the continuing cycle of cuts and unfunded inflation, the major challenge for the future is to maintain the program quality and the enthusiasm of program staff. Doing more with less is a way of life in the small station, so it is a challenge I am confident we will meet.







## ENGLISH REGIONAL BROADCASTING

Canadian identity finds its truest expression in the traditions and culture that have evolved in its regions. The CBC grew out of those same regions, drawing on its roots to become a force in defining and unifying the country.

The precursor of the CBC, the Canadian Radio Broadcasting Commission, operated local stations that had been developed as a passenger service by the railways. As early as the 1930s the existence of a network of local stations carrying national programs across the country and serving the needs of their individual communities was seen by various studies and commissions as the best bulwark against the domination of Canadian airwaves by U.S. networks.

When the CBC was created in 1936 it was mandated to establish production centres across Canada that would serve the interests of each region, while contributing to the overall development and unity of the country through exchanges between regions.

The model of strong regional stations forming a national network, followed successfully by CBC radio, was also adopted when CBC television developed in the early fifties.

The CBC's vision of its future development, set out in the recent document Let's Do It!, reaffirms the validity of that model, stating that "Our roots lie in the regions of Canada. Our programming must reflect that reality at both the local and national levels as we program about the regions to the regions, on the regional stations, and to the nation as a whole on the networks."



## ENGLISH REGIONAL...

The local radio stations of the CBC have established themselves as essential services in the daily life of communities across the country, offering local programs that are unique, stimulating and consistently popular. In addition, local stations produce programs that delight listeners across the country, including shows such as CROSS COUNTRY CHECKUP and MOSTLY MUSIC.

The CBC's regional television stations have become a link between the communities they serve and the country at large. The network and regional programs they distribute inform their viewers on events and traditions elsewhere in Canada, while their local productions present their communities and local talents to the rest of the country. CBC supper-hour programs produced by local stations are an indication of the great store set by them.

It is crucial to point out that French-language regional centres are a relatively new phenomenon. In many areas, local CBC stations are the only living, daily access in French to national, provincial and regional activities. With each success, such as the Quebec City program CONTRECHAMP, their impact will increase. They have already been responsible for the discovery and development of performers such as Edith Butler and Antonine Maillet from Acadia, Vigneault and Leclerc in Quebec, Robert Paquette in Ontario, Daniel Lavoie in Manitoba, Folle Avoine in Saskatchewan and so many others.

Contributions to network programming by regional TV stations include such popular series as FÉLIX ET CIBOULETTE, THE BEACHCOMBERS and HYMN SING. Recent additions include FRED PENNER'S PLACE from Winnipeg and Vancouver, COUNTRY WEST from Regina, SESAME STREET inserts from four regions, VOYAGE GRANDEUR NATURE from Rimouski, COUNTRY CANADA from Winnipeg and MIDDAY, which draws on regional stations for more than half its content.

## ENGLISH REGIONAL...

Local radio and television stations enable Canadians across the country to participate in and enjoy the major events that enliven each region. This year, CBC British Columbia was on location every day for the duration of Expo 86. In 1985, CBC Maritimes produced extended coverage of the Canada Summer Games in New Brunswick. CBC Halifax produced a television special in celebration of the Canadian Navy's 75th anniversary. The Calgary Stampede and Rodeo, Ottawa's Winterlude and Caribana in Toronto are enjoyed by viewers across Canada through productions by regional CBC stations.

The realization of a people's cultural aspiration is dependent on the institutions it creates. For the CBC, this means the provision of facilities in the regions that will enable them to present quality programs in English and French which reflect Canada's cultural and social mosaic.

The story of the CBC over the past 50 years is inextricably bound to the stories of regional stations, which together with the networks, fulfil the CBC's commitment to the development of a diverse and distinctive public broadcasting system for Canada.

Bill White  
Vice-President  
Regional Broadcasting Operations

Marie-P. Poulin  
Associate Vice-President  
Regional Broadcasting Operations

August 1986





Canadian Broadcasting Corporation  
Société Radio-Canada

1936-1986



3 1761 11550645 3

